Prof. Brander Matthews on Theatrical Reporters

SEPTEMBER 2, 1914 PRICE TEN CENTS

Drama, Vaudeville, Motion Pictures

"Adam was a gardener," but he never had a tomato-patch in Flatbush like John Bunny.

Phyllis Neilson-Terry, daughter of Julia Neilson and Fred Terry, at her home in London.

BETWEEN THE ACTS

Alla Nazimova at her "Villa Bognor," near Brighton. She is to appear shortly in a new play by B. Macdonald Hastings.

Ilka Marie Diehl, returning from abroad after the outbreak of war.

"Father and the Boys." Edwin B. Bailey, Sr., Ditto, Jr., and Bobbie Bainter Bailey. Bobbie is motoring miles away.

Few farmers can have a Broadway star to cut their grain. This is Frances Starr, at Pine Lake, Wis., reaping a summer harvest. She will be seen in a new play later in the season.

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BRANDER MATTHEWS ON THEATRICAL REPORTERS

IN the extensive work of Brander Matthews, Professor of Dramatic Literature at Columbia University and author of many authoritative books on the theory and practice of the theater, is found conclusive proof that play criticism may be dignified without sacrificing popular appeal. This is the more gratifying because it is the tendency of most latter-day writers on stage matters to adopt the flippant style, which they maintain is the only kind of literary composition really read by that vast aggregation of theatergoing myths known as "Tired Business Men."

"This attitude," Professor Matthews told me the other day, "is largely due to the habit of looking down on the drama of the Nineteenth Century; people haven't gotten over it yet. And the habit is difficult to eradicate because it was justified by the ephemeral playwriting of the time. Then the tendency to flippancy is increased by the close affinity of show-business and drama. In fact, the show-business is the drama; and it isn't necessary to quibble in order to reconcile the extremes. The show-business, as exemplified by the Barnum and Bailey Circus, let us say, is mainly farce. Farce is a division of comedy, which is merely the comic aspect of the tragic. So, without much imagination, one readily finds things in common between Barnum and Bailey's Circus and 'Hamlet.'

"But audiences should be educated to regard their drama more seriously. We should have real dramatic critics to do it, men like William Archer, whose work is comprehensive and interesting. They help to correct and stimulate the theatergoing tendency.

"But there is no place in daily newspapers for real dramatic criticism. The time at hand for its writing necessarily makes the work casual, which is incompatible with that sort of comment. Also, good play critics are rare, just as there is a shortage of discriminating judgments in any line; and, even if places could be found on the daily press for such men, there would not be enough to go around. See the record. When the mighty drama of ancient Greece was in its flower, there was only one great critic, Aristotle; the period of Shakespeare held none—for Ben Jonson had no critical interest in contemporary things; and I may say that the only great critic of the Nineteenth Century was Françisqué Sarcey. Again, a true critic wouldn't bother with such work as daily criticism, even if he could be found. It would frequently mean devoting the best in him to plays that are absolutely worthless, and, in many cases, would be like placing a six-pounder, as one great writer said, at the door of a pig-sty.

"Take the critical qualifications, and see how they would apply to daily reviewing. The critic must first have insight, which may be defined as the critical faculty, or the ability to find and verify fundamental truths concerning the work under consideration. Second, he must have equipment, must know the history, theory and conventions. Third, he must have sympathy. Now to the best of us, the word 'critic' implies for the moment, one who finds fault. But that is not true. You will find that all of the great critics, like St. Beuve and Lowell, are affirmative; they are not fault-finders. Fourth and last, a critic must be disinterested; he must be able to consider, in an unprejudiced manner, kinds of play that he himself does not like, must command the ability to weigh melodrama and farce. What I mean is illustrated by this incident. A certain well-known critic went out of his way to see a much-exploited vaudeville. A friend met him at the theater when it was over, and asked his opinion. 'The most stupid thing I have ever seen,' was the reply; 'I was never so bored in my life.' But to the friend's amazement, the critic was evidenced, in his paper next day, by lengthy and enthusiastic praise of the show. Seizing his telephone, he called up the critic and demanded an explanation. 'Why,' said the critic, 'I gave you my personal opinion last night; but my review to-day is the opinion of the hundreds of people who like that sort of thing.'

"If I were a managing editor, I shouldn't allow the expression of critical opinion in a daily review. The Saturday or Sunday edition is excepted, for that is in the nature of a magazine, with time allowed for verifying opinion. But a newspaper is for news. People go to it for news about pictures, news about books, news about plays. They want to know these things: What kind of play is it? What actors are appearing? And will I like it? That is explicit criticism, but not opinion. The daily reviewer's qualifications may be summed up thus: He should be disinterested, without opinion, unbiased and honest. The 'will-I-like-it' part implies merely, 'how did the audience receive the play?' And having made that indicated report, the daily reviewer has done his duty.

"There have been great critics nominally connected with the daily press, but doing their criticisms only once a week. A man of that kind might be secured by some rare chance; and, still assuming that I am a managing editor, could I get such a man, I would pay him a yearly salary—payable in regular installments, perhaps—to write two columns if the play justified it—not more—and no review at all if the play was mediocre. He would probably write forty weeks in the year; but two-thirds of the plays produced would not rise to the level of his attention. For the sake of the news, a reporter would write an account of the play's reception, together with the other details I have already spoken of, for the issue following the production; but my critic would take his time.

"That was the way Françisqué Sarcey wrote. He had his reporter; but that reporter never dared to record his opinion. Sarcey worked on Fridays—the day when he was never accessible—and his feuilletons appeared on Sunday afternoons. The same policy was followed out by the late Jules Lemaitre. But my plan is expensive, and, as all expensive plans are more or less Utopian, it won't be done. Conditions will not be changed; but we will go on with the same self-styled dramatic critics (for reviewers, like college professors, frequently take themselves too seriously), doing makeshift reviews for the daily papers. For his function in life, the daily critic need be only a competent reporter, who knows how to present the bald facts in a readable manner. And it is from that condition that most of them actually arise.

"Although the great critic seems lacking to-day, the Twentieth Century will develop without him. It would be helpful if in this country we had even one, together with a couple of potential critics, for it is a stimulus to further endeavor on the parts of the playwright, actor and producer, to have one, two or three persons who appreciate. I sincerely believe that the influence of Sarcey, from the seventies to the nineties, materially brought into being the best work of Dumas the Younger, Augier and others. I feel, too, that a great Elizabethan critic would have made impossible those discrepancies in Shakespeare between his fine and indifferent passages; there was no one as appreciative as he was creative, to say 'Well done!' Ben Jonson was little concerned with his own age. So was Sir Philip Sidney, and so were a great many others who followed.

"We have no real occasion for great critics to-day. For the greater part, the plays presented of recent seasons are of very ordinary quality, not worth serious critical attention. Improved conditions are not immediately in sight; and one reason may be that most producers are with us for only a theatrical year. That is, they usually present their plays for just contemporary audiences, with the consequence that their offerings are valueless to-morrow. Then managers don't allow for differences in international points of view. They seldom realise, for example, that marital infidelity is regarded as humorous in Germany and as tragedy here, and continue to present that type of continental farce and wonder why it fails. And the difference has long existed between the Teutonic and Anglo-Saxon habits of mind. The early accounts of the story of Joseph and Potiphar's wife, most simply told in the Anglo-Saxon, are given in minute detail in the Teutonic."

ARTHUR EDWIN KROWS.

Professor Matthews Says:

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¶"The show-business is the drama, and it isn't difficult to reconcile the two extremes."

MADAME CRITIC

THIS is that intermediate season which might be described, correctly speaking, from a climatic viewpoint as the end of Summer, but which is better pictured in the minds of constant theatergoers as that annoying period when one truly doesn't know exactly what to wear on opening nights.

It's easy enough when the cold winds blow to put on the proper clothes, but when the day before has been hot and one doesn't feel certain that that particular evening is going to be different—what to wear is quite a question for both men and women.

It was a very sensibly attired audience, however, at the opening of "The Girl from Utah" at the Knickerbocker. The dress suits—evening clothes, if you like—were decidedly in the minority, and their wearers were made conspicuous thereby. They seemed to feel rather out of it when they noted that their neighbors were comfortably attired in light-weight clothes. I am sure that more than one of the conventionally attired ones looked with envious eyes at Mr. Daniel Frohman as he quietly passed through the crowded lobby, for Mr. Frohman wore a dark sack coat, a pair of striped, white flannel trousers, a bow tie, and a straw hat—an artistic combination for a Summer night. Mr. Frohman occupied a box, too, with his sisters. I wondered what the men in the broadcloth clothes thought as they eyed him. Perhaps they philosophised that Daniel Frohman had a perfect right to wear what he pleased, since his name is Daniel Frohman.

There were a few of the very fair sex there who seized the opportunity to prove that they had money enough to appear in gowns of the latest models. It's an awful thing to say, but since the big war began a doubt is bound to creep into the minds of discriminating ones as to whether a gown bears the Paris label on its inside or whether the modest word Chicago might not be concealed somewhere inside its belt.

Chicago has loomed up big on the dressmaking horizon, you know, as the rival of the French capital. As yet I have not seen any of the output from the Western metropolis, but am on the lookout. It may be that the wearers of Chicago creations lack the courage to confess their patriotism. We all know that the last boat-load of fashions has been delivered. Doesn't John Wanamaker say so in his recent, very entertaining and convincing page advertisement on the subject? The tale of the man who escaped from Paris with several *esters* filled with creations is thrilling enough to keep Chicago in the offing until the entire precious cargo has been distributed.

There were lots of dainty Summer frocks worn, and they looked very suitable to the occasion. Everybody who was in town and could get seats were present. Really, opening nights are in a way a bore, for one sees the same faces in the audience. Now I think it a pleasant thing, unexpectedly, to find some one you don't expect to see, but this never happens at first performances. If you do see some one not on the regular list, that some one is always a manager or an actor who is just as well known as the others of the audiences. The rest of the world doesn't often have a chance to be "among those present."

Some friends of mine from Vera Cruz who had read of the fascination of opening performances vainly tried to secure seats for "The Girl from Utah," but not even the most obliging of ticket speculators could be tempted by the price they offered.

Julia Sanderson is as pretty as ever, and her teeth continue to advertise. She stands the light of the most powerful calcium amazingly well. In fact, she looks ever prettier than when just a bit out of its illumination. When Miss Sanderson, Donald Brian, and Joe Cawthorne made their appearance, hand in hand, before the curtain invited the audience to "let's pretend," a vista of all sorts of romantic scenes was conjured up, and we prepared for a tale of throbbing hearts and red blood, but nothing of the kind happened. Donald didn't make the slightest attempt to carry out the Pagliacci illusion any further, and Miss Sanderson was simply her sweet, innocent, doll-like self for the rest of time until the three again sidled in front of the curtain to bid us farewell after such a happy evening in "the land of pretend." But the land of pretend, which promised so much, furnished nothing more thrilling than a tea-room setting, some pleasing, not too-original music, the expected funny Cawthorned remarks, the Brian agility of feet and the Sanderson smile as its main ingredients.

One thing which positively shocked me was the array of chorus girls. Where were they discovered? Really, we have become very fastidious about our chorus girls. We owe it to Flo Ziegfeld and the others who set the pace, to expect undisputed beauty—in the front row, at least. Candor compels me to admit that not one real beauty was discovered in "The Girl from Utah." Maybe the management considered Miss Sanderson beautiful enough to make the audience overlook any shortcoming on the part of those who form her singing and dancing background. Or perhaps it was trying to set a new precedent. I wondered what the regulars in the first row *down front* were saying between the acts. But I couldn't find out, for they wore their poker faces. There is one conclusion to be drawn from the chorus. Some enterprising musical producer must have cornered the market of beauty. I wonder who he can be.

A clever magazine writer of my acquaintance used to make a practise of attending all the play failures. He was seldom seen at a success. Upon expressing my surprise and inquiring his reason for being bored by productions to be withdrawn, he explained that no play was so bad but it offered some little suggestion somewhere for the growth of an idea for a magazine story. "You can always develop a thought from the thought of somebody else," he said. "And my story will be so original that not even the playwright himself could possibly suspect that he had helped me."

This bit of conversation came to mind the other evening while attending a performance of "On Trial." The play itself is recognised as melodrama on a very, very old theme. And yet it seems new. Why? Because it's different. That's simple enough. As the managers would say: "It has a twist in it." As the critics express it: "An old story viewed from a new angle." Call it viewpoint, new treatment, anything you like, the fact remains that the cause of "On Trial" being different lies in the fact that the various bits of testimony are acted instead of told.

"What a clever idea for so young a man as Mr. Reisenstein," was the general comment. "And how wise of George Cohan to see the novelty." Right there is found the explanation. Mr. Cohan made a fortune from the same surprising little trick in "The Seven Keys to Baldpate." Consequently, he knew its value. Of course, the same surprise could not be worked in the same way, but when Mr. Reisenstein offered a different angle, it seemed just as valuable as the "Seven Keys." The fascination of the "Seven Keys" lay in the curtain descending on the author clicking away at his typewriter. Then followed the story he was writing, only it was acted, and the audience didn't find out the trick until the end of the play. In "On Trial," the audience knows, but the novelty of witnessing the actual scenes as they are described on the witness stand proved tremendously effective. Thereby the playwright follows a principle in modern story writing, so insistently demanded by experienced editors that the dialogue be acted in the first person, and not merely told in the third. This plan brings the characters and readers more closely together. And this is the secret of Mr. Reisenstein's success with "On Trial."

Only I do hope that all the other rising, young playwrights won't surfeit us by following this method.

MADAME CRITIC.

In the municipal theater of Leipzig, which once brought out the operas of Lortzing, Marschner, and Weber, and made itself a storm center for the German national movement of the '30s and '40s, experiments have been going on for some years in modern scene setting—experiments that were not noisy or press agented, yet effective in the development of the German art of the stage.

The present interesting experiment in the "silhouette" scene was made by Dr. Lert, one of the younger stage directors or "régisseurs" of the Leipzig municipal theaters. It is a setting for Goethe's "Iphigenia." The "silhouette" stage, as exemplified at the Munich Künstlertheater and elsewhere in Germany, is a reaction and protest against the over-abundance of detail common in realistic scenes, such as those provided by David Belasco and other managers in America. It seeks to reduce the whole stage picture to a design in light and shade, retaining just enough similarity with the natural scene which it stands for to satisfy the imagination's demands for localisation.

IBSEN, TWENTY YEARS AFTER

If only through the funny papers, everybody must remember what a stir was created by Ibsen's prose dramas when they first became known to the English-speaking countries. In America the storm center of that furore was supposed to have been Boston, and in many a drawing-room you may still hear tales of the upsets which followed the first performances of Hedda Gabler. What is the meaning of this eternal to-do over an idea because it is new? Hedda Gabler, with her sisters, Nora, Regina, Rebecca West, and Hilda Naugel have passed into commonplaces of repertory, and the world has rolled on to Brieux and domestic studies written in the far more vitriolic ink of Strindberg. Yet nothing more catastrophic has resulted than a possibly higher grade of stage technique and theatrical thinking.

When the controversy was at its fiercest in the nineties, Mr. Shaw, then comparatively a young man and better known in America by his share in the Fabian essays than as a playwright—if known at all—leaped into the breach with a slender but energetic volume which he gayly entitled "The Quintessence of Ibsenism." This book achieved the abatement of the first storm by arousing a second so much wilder that it drowned out the first. Mr. Shaw interpreted the dramas as what they can easily be seen to be—attacks on false ideals; but the illumination of these plays was a light which revealed much of the mind-stuff which neighbored them. Not only were the plays made intelligible, but the whole background of ideas, moral, ethical and social, which underlay them. This volume stopped with Hedda Gabler, for the excellent reason that Ibsen had then gone no further himself. But to read that little book to-day, realising that it was written twenty years ago, and that, if written twenty years hence, would probably create an equal clamor, is to realize what a blazer of trails these two authors have been.

But Ibsen was to write four plays more, and, though his work has long been finished, Mr. Shaw's has not; and it was only the other day that he got around to completing that little volume begun in the early nineties. He has not rewritten—for reasons which he specifies—he has added chapters, one of these being a vigorous polemic against the faction which decries the element of discussion in the newer drama. The dramatic element in these pages, apart from the discourse on Ibsen, is the difference between the old Shaw and the new; the pamphleteer of the eighteen-nineties, and the prophet-satirist of to-day. It is all there in the style of the earlier and later chapters; the bold controversialist of two decades ago developed into the confident dialectician of to-day. The earlier pages sparkle; the later ones glitter, and as with style so with matter; the older chapters crackle; the new ones detonate.

In the first part of Goethe's drama, the mob flings up caps and shouts for Faust:

"Heaven send our helper plenteous store,
That he may live—and help us more."

The poet's thrust at mob enthusiasm and its motives is a soft impeachment which we may confess to in looking for new works from Mr. Shaw.

THE London Haymarket play, due on Sept. 1, originally announced under the title of "Tante," has, after deep deliberation on the part of Mr. Chambers and Mr. Harrison, just been renamed "The Impossible Woman." It was felt that "Tante" was too vague a title for the English public. Naturally, Mr. Haddon Chambers's play will arouse much interest. It was at the Haymarket, in 1888, that he made his English debut as a dramatist with "Captain Swift." The principal parts in "The Impossible Woman" will be played by Miss Villiah McCarthy and Mr. Godfrey Tearle.

Personal

White, N. Y.
LAURA HOPE CREWS.

ALLEN.—Viola Allen feels that no player in the war zone has anything on her when it comes to excitement. She was living very peacefully at "Edgehill," her home at Scarborough-on-Hudson, where, theoretically at least, she should have a fine view of the Tappan Zee, when the fever of remodeling the house came over her, and she was compelled to make way for a small army of mechanics.

COWIE.—Laurie Cowie, who has long been a favorite in London and who is now at His Majesty's Theater there, is to be the leading lady for Sir Johnston Forbes-Robertson when that distinguished English actor makes his latest "farewell" tour this season. She is both charming and accomplished, having played with Beerbohm Tree, and made a name for herself in the performance of Shakespearean roles.

CREWS.—Laura Hope Crews, who has contributed a deal of distinctive work to the American stage in recent seasons, is to be the leading lady for Leo Ditrichstein when he appears shortly in his own adaptation of Molnar's play, "The Legend of the Wolf." The signing up of Miss Crews is one of the most important of the Belasco engagements for this season.

FISHER.—Mr. Charles Frohman has engaged Miss Florence Fisher for the leading female role in the new play, "The Candle of Faith," in which Mr. Otis Skinner will appear early in October. Meanwhile Miss Fisher will appear in a new comedy, "Are You My Wife?" This admirable young actress is well remembered in New York for her excellent portrayal of Illona, the scarlet woman, in "The Typhoon," with Mr. Walker Whiteside. THE MIRROR notes her steady progress with interest.

HASKELL.—Miss Helen Haskell is playing Ethel in the New England company presenting "Peg o' My Heart," which opened in Newburgh, N. Y., last Monday.

HERNE.—In October, Chrystal Herne, eldest daughter of the late James A. Herne, the dramatist, and herself an actress of marked ability, is to be married to Harold S. Pollard, an editorial writer on the New York Evening *World*. The couple have been engaged for some time.

HAMILTON.—Ida Hamilton, who has returned to the stage this season after several years spent at Asheville for her health, has been trying to correct an impression that in some way gained wide circulation during her temporary retirement to the effect that she had died in Asheville. Inasmuch as she has never been in better health than now, she finds it most disconcerting to be greeted by her old friends as a resurrected person. Miss Hamilton made her reappearance on the stage in July in a notable performance in Maeterlinck's "Aglavaine and Selysette" at New York University. Her most recent engagement has been leading woman with W. H. Thompson in Cleveland Moffatt's new one-act play, "Money Talks." During Mr. Thompson's appearance at the Palace Theater week before last, Miss Hamilton's excellent work in the play was broadly noted.

MANZ.—Mrs. Julia Chandler Manz, dramatic editor of the Washington *Herald*, was in the city several days last week looking at the new plays, and left her card at THE MIRROR to say that she was delighted with the paper's new offices.

OPP.—William Faversham started rehearsals of "The Hawk" early last week. Mrs. Faversham (Julie Opp) arrived recently aboard the *Olympic*, after an exciting voyage occasioned by the war. She is quite well again and in splendid condition. The doctors in Switzerland declared that she was able to leave and live anywhere if she would stay off the stage for at least one more year. Her husband has taken a cottage at Oyster Bay, and she and her mother and the children are domiciled there for the present.

STEWART.—May Stewart opens at Traverse City, Mich., on Sept. 11, in "Lucrezia Borgia." The performance has been sold to the local council U. C. T.'s. Miss Stewart will also carry productions of "Twelfth Night" and "Romeo and Juliet," the latter being made one of the feature offerings. Some of the people that were with her last season, and re-engaged are Francis Thompson, George H. Westlake, John Barrett, Jane Sylvester, and Marion Evensen.

GRAVE OF JOEY GRIMALDI

Townsend Walsh, advance agent for John Drew last season, returned recently from London, where by chance he visited the grave of Joseph Grimaldi, the celebrated English clown. Having a pocket kodak with him at the time, Mr. Walsh took a snapshot of the grave, and the accompanying photograph of the

GRAVE OF JOSEPH GRIMALDI.

last resting place of "the Garrick of clowns," as Theodore Hook dubbed the immortal Joey, is herewith reproduced. This is probably the first picture of the grave that has appeared in any theatrical journal or magazine.

"One afternoon," says Mr. Walsh, "I happened to be in the neighborhood of Pentonville, once a suburb of London, but now regarded as part of the British metropolis. Remembering my Dickens, I recalled the fact that Grimaldi was buried somewhere in Pentonville, and after a few inquiries I had no trouble in locating St. James's Chapel, adjacent to which is an old burial ground. The sexton of the church directed me to Grimaldi's tomb and told me an interesting story illustrating the generosity of Sir Henry Irving and his unswerving loyalty to his profession.

"Some years before Irving died, an actor in his company at the Lyceum Theater, passing down Pentonville hill, found the gate open of St. James's Chapel. Having entered the grounds, he took a look at Grimaldi's tombstone. The inscription was much worn and the grave in a state of utter neglect. That night at the theater he mentioned the fact to Irving, who asked him to inquire what would be the expense of repairing the stone and keeping the grave in good order. Sir Henry then headed a subscription list with a generous donation, and other London managers followed his example. The stone was cleaned, scraped and relettered, and the grave has since then been carefully looked after.

"Grimaldi, as all lovers of Dickens know, was immortalized by the novelist in a most entertaining biography. Cheap editions of the work abound, but the original edition, embellished by George Cruickshank's quaint illustrations, is highly prized by all Dickens collectors."

POPULAR MANAGERS

MR. H. E. ROSENBROUGH,
Manager of the Huntington Theater, Huntington, Ind.

THE SUNNY SIDE OF BROADWAY

"Many moving picture actresses are dramatic artists overtaken by necessity," explains Hilda England, the Swedish emotional actress.

"Many an actor thinks he is a genius misunderstood by the world," little Marguerite Herts opines, and concludes, "and it is fortunate for him that he is."

"It is one thing to know your lines," pretty Lillian Keller says with a mischievous smile, "and another thing to know how to dress them to the best advantage."

"You can generally tell when a musical show is going to be a success before the curtain has gone up two feet," wisely observes Olive Briscoe, the vaudeville wit.

"Strange," ruminates Dorothy Bentley, the terpsichorean sprite, speaking of the frequent marriages of millionaires to stage divinities, "strange, but the richer he is as a man the poorer he is as a husband."

"Nature strikes a pretty good average after all," observes Suzanne Jackson, the leading woman at the Hudson Theater over in Union Hill, where the moguls spend their Summer looking over embryo stars. "And it is fortunate that she does. For instance, had the cold feet of the actors not equalized their hot heads recently, we might now be engaged in another one of those fruitless and exceedingly unpleasant, controversies between manager and actor."

GRUNDY ON WRITING

Mr. Sydney Grundy, whose death we regret to record, says the *Westminster Gazette*, after leaving Owens's College, Manchester, went into a solicitor's office, and while there, at the age of seventeen, was installed dramatic critic of a Manchester newspaper. Then, after joining the Middle Temple, he was called to the Bar in 1869, and, having influential friends, soon acquired a nice little practice on the Northern Circuit. But when, after six years, Mr. Grundy had secured a portion of the business of the principal railway companies, and of the arbitration business of the Manchester Corporation, in addition to private clients, he suddenly threw it all up. In 1873, Buckstone had produced a comedietta of his at the Haymarket, Mr. and Mrs. Kendal playing the principal parts; but it was fourteen years later, when Mr. Wilson Barrett produced "Clito," that Mr. Grundy really joined the ranks of popular and prosperous playwrights

One of Mr. Grundy's most popular plays was "A Pair of Spectacles"; and in connection with this play he used to tell an amusing story. Shortly after it was produced he received a letter bearing the Sheffield postmark from a man who complimented him on the truth of the character of Gregory Goldfinch in every detail except one—namely, the circumstance that in the end he forgave his son. "A Sheffielder," said the writer, "never forgives!"

THE latest number of our esteemed cream-colored contemporary, the London *Referee*, dated Aug. 9, is so full of the spirit of war that it has almost ceased to be a dramatic paper. We surmise that the staff is at the front, fighting with the sword instead of the pen.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

LABOR DAY NOTICE

Owing to Labor Day falling on Monday, Sept. 7, the issue of THE MIRROR dated Sept. 9 will be published on Thursday, Sept. 10, in New York City, one day later than usual. This will entail a corresponding delay throughout the country in the publication of THE MIRROR dated Sept. 9.

Advertisers are notified that late ads. will be received until Tuesday, Sept. 8, 11 A. M.

NEW BLOOD

THE ensuing theatrical season will be distinguished by one or more significant characteristics. The most important of these is the number of new men who have entered the producing field for the first time. Some seven or eight individual persons are assuming managerial responsibilities who have not heretofore figured in the lists.

A few of them are actors; the majority have had no intimate relations with the stage, and may be presumed to be free from the thrall of hide-bound precedents and venerable traditions—which is always more or less desirable.

The encouraging feature about this condition is that the restrictions which for a long time surrounded the field of theatrical enterprise have been enormously relaxed. The plane for individual enterprise and initiative has perhaps never been as broad and wide as now.

Time was when a young manager was at the mercy of conditions that discouraged him at the very outset, whereas now the field seems to be wide open to all comers. It marks a reversion to the former conditions when fame and fortune in theatrical enterprise depended on a good play, a good star, an open field, and individual energy and intelligence.

The result can only be encouraging. The more minds the more ideas. The effect is seen in the scope and variety of the plays offered, the element of novelty which every one senses in these offerings, the improved quality of the acting, the growing spirit of confidence. It means competition, hard, keen, relentless competition, which is good for the playwright, the actor and the public alike. The younger element in the producing field feels that a fortune may be made with a lucky play.

It is always a great gamble to produce plays, but it is worth the effort.

EASING UP

IT is apparent that the protests which have been widely voiced against the large royalties demanded by authors and play agents for plays available for stock companies have borne fruit.

THE MIRROR did not take up the question until the handicap thus placed upon many managers of stock companies throughout the country had created widespread dissatisfaction; but its calm discussion of the situation created by the excessive royalty demands quickly brought results.

Agents began to reflect and to see that the stock producer was laboring under a heavy load, and have now apparently come to his relief.

As shown on the stock page in this week's issue, there has been a considerable reduction in the royalties demanded for almost all kinds of plays. We hope that the result will prove the accuracy of the prediction of many managers that this change of policy will redeem stock companies in many parts of the country from threatened bankruptcy. The stock season has certainly not been what it should be. If the heavy royalty levies have been the direct or contributing cause, we shall soon know definitely to what extent.

PHOTOS OF OLD PLAYERS

DEAR MIRROR: I see by your last issue, that you published some old photographs, held by a Decatur (Ill.) man, of many years' duration. At that time I lived there, was born there in 1851, and was the first usher in the old Smith's Opera House, when erected and managed by Frank W. Haines, now deceased. In 1873 I went to Paris, Ill., where I rented an old hall, on the third floor, made same into a theater, managing it until I erected my new theater in 1895, calling it Shoaff's Opera House. Without losing a single year, from 1873 to 1914, I claim to be the oldest acting manager in the State of Illinois.

When I went into the business in 1873 I secured many photographs of actors and actresses, had them framed, and now are hanging in my office. In the group are the following persons, and will dispose of same if any one wants them:

Mary Anderson, Mlle. Rhea, Minnie Palmer, Harrigan and Hart, Edwin Booth, Lillian Russell, Margaret Mather, Mlle. Bernhardt, Emma Thursby, Lydia Thompson, Maude Branscombe, Henry Irving, Mattie Vickers, Minnie Maddern (Mrs. Fiske), Agnes Herndon, Neilson, Adelina Patti, Maggie Mitchell, Lottie Crabtree, Mrs. Langtry, Mlle. Carey, Ellen Terry, Carrie Lamont, Catharine Lewis, Aimee and Angela, J. K. Emmet, John McCullough, and Louise Montague.

You will look the world over, but I claim I have the best selection in this country.

Respectfully,
L. A. G. SHOAFF.

PARIS, ILL., Aug. 7, 1914.

OLD PROGRAMMES OF THE EIGHTIES

Editor DRAMATIC MIRROR:

SIR.—Frank Mahara, who is associated this year with R. C. Wilson in the Western rights of "The Divorce Question," recently sent the writer a collection of theatrical programmes that were current in the Middle West in the eighties. These souvenirs of the old days when many of the cities of the territory were then on the kerosene circuits, reveal the names of many members of the profession who were prominent then, but have since given way to a newer generation of actors and actresses.

Among the programmes was found an old song book that was put out by Johnny Prindle when he was with the Oaks Brothers Concert Company and Boston Quartette. Johnny was then the principal comedian, and popular on the kerosene circuit of those days. Later Mr. Prindle issued a similar book when he was featured with Beedle and Prindle's Pleasure Party. They carried "twelve star specialty artists," a silver band and "classic" orchestra. Another programme is that of the Woodward Theater company, under the management of O. D. Woodward. The bill was "Hazel Kirke," and the cast included Louis Pierce, J. Francis Kirke, Will Davis, Ashley Rush, W. F. Schroth, Jennie Mosier, Dora Carleton, and Carrie Woodward. The company was playing "Uncle Tom's Cabin" as a matinee bill on Saturdays. Professor Sam Drimbach directed the musical selections. In the collection is a herald announcing the coming of Sol Smith Russell in "Bewitched." His manager was Fred G. Berger; J. H. Fitzpatrick, stage director; the musical director was C. Van Etten. Another herald is that of Marie Heath, "The Charming Little Sunbeam," and her jolly company in "A Turkish Bath." Matt Sheeley was working properties in those days for Miss Heath's company, while E. H. Macoy was her manager. F. B. Keneagy was in advance of the company, and Charles A. Kellogg was musical director. Sheeley was also working in the bill. Others in the cast were T. D. Miles, J. L. McCabe, Laurens Hascall, Jeppe Delano, Agnes Florian, Fannie Delano, and Alice Hamilton.

Bob Buchanan had a company at this time, and the roster included Herabel Mayall, Bessie and Cora Bennett, Nellie Callahan, Phoebe Buchanan, Joseph Dietrich, Fred R. Ewing, Arthur Haft, Sherman McVean, George C. Thompson, Ellery Woodis, William Howe, A. Buchanan, Harry McVean, Charles Burnwood and Sherman McElroth.

In the eighties, the Andrews Opera company was a popular musical organization on the road. The company then included George and Ed Andrews, John C. McMillan, F. W. Clayton, A. H. Wagner, Victor Revoil, James R. Reynard, Karl Lippman, Florence Clayton, Nana Wilkinson, Laura Rhodes, and Jessie Andrews. Last, but by no means least, was the Marble Dramatic company featuring Billy and Ella Marble, who had a host of friends in and out of the profession in the Middle West. Two programmes are in the collection, one being "Ten Nights in a Bar Room," the other, "Colonel Sellers," of "there's millions in it" fame. Supporting Mr. and Mrs. Marble were the following: Foster Hutchins, Phillip Ray, B. F. Levi, C. Comstock, W. G. Marble, F. M. Cooley, Jessie Colton, Ella Cooley, Jean Hosmer.

These old programmes revive many memories of those days, for time has wrought wonderful changes, and while many of these people are still "on the boards" and some of them prominent in the profession in which they were then beginners, others have passed over the Great Divide, leaving behind tender memories that are still cherished in loving hearts of those who knew and loved them best in the days of auld lang syne.

FRANK B. FOSTER.

IOWA FALLS, IOWA.

"THE UNSEEN EMPIRE"

305 West Seventy-first Street,
NEW YORK, Aug. 27, 1914.

Editor DRAMATIC MIRROR:

SIR.—It may seem ungracious in me to take any exception to such friendly and sympathetic comment as that in your editorial in the issue of Aug. 26, commenting upon the postponement of the production of my play, "The Unseen Empire," owing to war conditions in Europe. Since, in a way, you have dignified the postponement into a *cause celebre*, you give me a much wished for opportunity to correct an impression that seems generally to be rife and which you expressed in the statement that my hypothesis that war could not take place had been upset.

Since the play is about to be published in its original form it will be seen that while I did attempt to forecast conditions as they exist or as they existed in Europe, leading to the inevitable outbreak of a general war, I also endeavored to picture the futility and uselessness of such a war and how sober reflection might avert it. That some one dropped a lighted match in a powder magazine was not a part of my scheme of things since, for dramatic purposes, I caused reason to prevail.

The exact conditions pictured in the play as resulting from a failure to think and to reason are to-day obtaining. The threat of starvation for Germany and the influence of American mediation in the play are merely postponed in real life. In other words, the theme of the play was not to show or to prove that a war in Europe could not take place; rather that it should not, and I do not think that any recent events have upset this hypothesis.

I certainly hope that my rather disappointing experience will not prevent others from dealing with live and vital issues in our drama. Though the "To-morrow" of which I wrote has, by a sudden turn of the wheel, become "Yesterday," it is none the less true that our stage needs plays that deal with the vital, vibrant things of to-day, rather than with the unrealities that never had or could have any timeliness because they never existed.

Sincerely yours,
ATHERTON BROWNELL.

ON THE RIALTO

When Dion Boucicault's play, "Lend Me Your Wife," was produced as practically his last contribution to the stage, the producers were looking about for an apt catchline for the paper. Some wit suggested this from "Hamlet:"

Neither a borrower nor a lender be,
For borrowing dulls the edge of husbandry.

Quoth Erroll Dunbar: "An actor, returning from Rome, was asked, after he had settled the causes of the war for his friends, which of the many statues and pictures in the Eternal City impressed him most: 'The picture,' he replied, 'of Romeo and Juliet being suckled by the wolf.'"

Mary Stewart, of 306 West Forty-fifth Street, protests against undesirable publicity. She writes to THE MIRROR: "Will you kindly state in the columns of your valued paper that I am not a member of Mr. Henry W. Savage's 'Everywoman' company. The publishing of my name in the list of that company for the ensuing year has caused me not only annoyance, but the loss of an engagement."

Alfred Paumier, who is to play the leading role, which he created, in "The Story of the Rosary," when that spectacular melodrama opens at the Manhattan Opera House on Labor Day, was in Paris the night of the declaration of war. Endeavoring to leave the city without a passport, he was arrested. He had a French name, so he was suspected of trying to flee Gallic military service. But not caring to await the formality of a trial, he knocked down the guard, walked half-way to the coast, and having no gold, subsisted for two days on one loaf of bread and a small bottle of cold tea. He arrived from England with the company of the new piece last Tuesday.

Here is the non-committal manner in which Paul Armstrong responded to inquiries as to his new play, "The Bludgeon," before the opening, Sept. 7:

"I have written a play dealing directly with New York life, and not with the underworld.

"It is melodramatic in its movement, and, I believe, interesting. I am giving it no out-of-town trial. I am convinced I have said what I have to say as well as I can, and the cast is adequate."

Concerning the cast, again, there is a deep silence.

"I am going to show New York some new players," said the playwright.

"I believe of the thousands of perfectly competent players about the country, New York is entitled to see some new ones. I think I can promise them at least one with unusual ability and charm.

"In short, without trying to stuff this play down their throats with the aid of those things called 'names,' I am giving a performance of my play. If they like the play I am convinced they do not care who of Tom, Dick or Harry plays it."

"Woof."

William Gillette, who has just returned from abroad, is telling a good story on himself. Hard cash is very scarce over there just now on account of the war, so Mr. Gillette, with the prospect of being marooned in London for some time, planned to economize. He moved from the Savoy Hotel, just off the Strand, to the Palais Royal Hotel at Kensington. The latter in this country would be called a "family hotel." It has comparatively few guests, and they stay there year in and year out. Mr. Gillette became the first "transient" there in a long time. The consequence was that he was looked upon with suspicion, the more so because he spent most of his time writing. At last his room was invaded by two detectives who declared they had found among his private papers a complete set of plans of the British Embassy in Paris, and invited the actor to accompany them to Scotland Yard. He promptly explained that he had secured the plans that he might reproduce with fidelity the scene of the third act of the forthcoming revival of "Diplomacy" in America, but the detectives refused to let him go until he had been "vouched" for by Sir Arthur Conan Doyle.

THE GREAT AMERICAN PLAY

PLAYWRITING EQUIPMENT

Best Sort of Dramatist the Man Who Makes Truth His Watchword and Believes in Himself

EVERY person who essays playwriting is assuming an obligation that reaches very much further than the bread-and-butter question. The drama is a powerful engine in anyone's hands, and it must not be misused. It has a universal appeal. The playwright who abuses his force and privilege is one of the worst of social offenders. That is the principal reason why it is one's duty to employ the art with intelligence and care.

Foremost among those who trespass upon the high estate of drama are the persons who attribute their half-baked contributions to divine fire. In the majority of these cases, the only "gift" they have is a hide of wilful ignorance through which no beam of common sense can penetrate. Of course, there is no denying that some people take to playwriting like a duck to water, while others ineffectually fuss and fume on the bank like the non-aquatic chicken; but I never could believe that that state of affairs is peculiar to literary endeavor, for the same situation obtains wherever the distinction between skilled and unskilled labor is drawn. A man is born with physical capacity, but he must fill it; Hercules was born with the ability to strangle a serpent in his cradle, but he had to learn to say "Mama"—if mythology gave him a mama at all. The idea is that a man possesses physical qualities, but he must learn the others, consciously or unconsciously. Capacity, influenced by environment, produces the tendency, but training, by experience or otherwise, produces the ability. These tales of remarkable, unaided precocity seem to have little foundation in fact. That story of the great musician who, as a child of five or thereabouts, rose in the night and was found at the piano fingering an elaborate and beautiful composition, has been told indiscriminately of Mozart, Rubenstein, Liszt and a host of others. Even Shakespeare, "the greatest genius who ever lived," had to learn his art. His steadily tightening grip on playwriting, ranging from such plays as "Pericles" and "Timon," to such master-works as "Romeo and Juliet" and "Hamlet," has been marked in Professor George Pierce Baker's book, "The Development of Shakespeare as a Dramatist." Genius appears to be a steady growth: the consummation of a keen discrimination and a ripe experience. And, in any case, as one gentleman put it not long ago at a dinner, we have no geniuses, for their works are all successes; the best of us have an average of but one success in three, so no one can deserve more than one-third of the title.

Obviously, the first obligation of a dramatist is to have something to say; he must have something that will do good, will benefit his audiences in one way or another—as H. A. du Souchet used to say, to give each spectator a package to take home with him. It must be a great idea which the play is designed to convey. Now a message is something that any one may have; but every one has not the means of expressing it. "I understand, I feel, but I can't express," is a common saying. That is where the technique of the drama comes in. That is where the technique of any art comes in. But the message must be there. And the more universal its appeal, the longer it will last. Porter Emerson Browne, author of "A Fool There Was," "The Spendthrift," "Wild Oats" and many other plays, has been accused of dramatizing the copybook, inasmuch as he makes his message along those familiar lines that we all used to trace when we were practising penmanship. He has found the truest, and hence most universal themes.

In order to express his message so as to carry conviction, the playwright must believe in it himself. Even the dramatist who pens the "Curses" in the bald melodrama, must have some sincerity in the artificiality of it. Truth must be the watchword of all playwrights who aim to rank high in their profession. And to believe in truth one must have some first-hand knowledge of it. There must be open-mindedness and a broad outlook on life. And all that takes time.

Many plays, well-written as plays, have failed dismally because their application was too narrow, while every season sees pieces successful in one country because of a peculiar angle of viewpoint, ignominiously retire from the stage of another land where the public attitude is diametrically opposed. It is held that most of Strindberg's plays are not popular, in spite of their many good scenes, because their message is too narrow, or too remote from anything in general experience. The same thing is frequently said of Ibsen, although that may be debated very strongly. It is not sufficient to provide an entertainment; it is not enough to hit at evil conditions in actual life without providing or suggesting a remedy. "The Only Law," by Wilson Mizner and George Bronson-Howard (produced Aug. 2, 1909), was a failure, it is said, because its message was absent: it showed a vicious condition and neither expressed nor suggested a remedy. The "uplift" was not there.

But no play is more quickly buried in the limbo of tradition than the foul or vicious play, or no play more quickly denounced in its own time. Even the most depraved person sitting in judgment, aims toward respectability. Viciousness means degeneration of the race. Immorality may be shown upon the stage, and often is, but it is usually there for purposes—thank heaven!—of correction. A young man whose play I read attempted to justify the immorality of his characters by having them commit suicide at the end; but it did not justify the play, because the audience would have been led to sympathize with the actual immorality at the time it was committed, and therefore could not agree or consent to the justice of the punishment.

The theme of a play should be evolved from a dramatist's philosophy or experience. He may find a theme from his experience without realizing the philosophy of it. He takes it because it seemed striking; and it was striking because it is true; but he did not appreciate that reason. He is the chance dramatist who has no message to offer, who writes by cheap situations that mean nothing more than an evening's diversion. The superficial dramatist of this kind is at heart or essentially a failure at the very thing he aims at—the making of money—for, with his random, unsystematized writing, he has more failures than he has successes. With intelligence, the time he spends writing failures might be devoted as well to the writing of meritorious pieces.

The best theme is that derived not from experience alone, but from experience supplemented by a true philosophy. All this illustrates that a dramatist must have something to say before he tries to write a play. Absurd as it may sound, about two-thirds of the would-be playwrights, I should judge, do so with nothing to write about. It is a naive complaint that, "I can write a play, but I don't know what to write about," or "I have a good story, but I don't know where to begin." This sort of thing leads to makeshift and hackneyed pieces. Many playwrights accept contracts from managers for the writing of plays before they have any idea what the plays are to be about. Is it any wonder, then, that they make adaptations, dramatizations and sometimes even plagiarize from the writings of other authors, living and dead?

Of course, the acceptance of an order to write a play when there is none at hand to write, is frequently dictated by the bread-and-butter question. And it has the great disadvantage of producing a vast number of half-written or mediocre pieces. No playwright can do his best work when being compelled by too urgent circumstances. He must have some incentive and much encouragement; but he cannot do his best work when harassed by outside conditions, although Wilkie Collins is said to have written his novel, "The Moonstone," when in a very agony of pain.

It should be clear that the first and most important consideration in playwriting is the playwright himself. He must have something to say; and in order to say that which will arrest the attention of his fellows—in other words, of other human beings of his own likeness—he must be exceptional. The first thing said here will be that the exceptional man is a genius. Not necessarily. The exceptional individual is simply one who is a little better than the rule. Rules are averages, and averages never contain the best. The exceptional person is on his way to become a genius—perhaps. He is a man, or she is a woman, who, by patient and intelligent endeavor, has done just a little more than was expected of them, and hence forged ahead. The man who does no more than is expected of him, never gets any further than his present position. Therefore the man who has taken a stride forward is the exceptional person, and on that ground he is in a position to deliver messages to the others. The progress made by the exceptional man influences his locality; the stride taken by the genius influences the world. And, once again, the genius to recognise is the genius of hard work. "Genius" is too frequently an excuse for incompetency. The most vital defect in most people who try to write plays is that they will not work.

ARVONO.

The PUBLICITY MEN

Julian Anhalt is now manager of the Republic Theater for A. H. Woods.

Frank Bruner is ahead of the Boston company of "Peg o' My Heart."

Did you see the bale of notices gotten by Al. Strassman for Lew Fields in "The High Cost of Loving"?

Ainsley Whittendale, of the Frohman offices, has done some fine things for "The Girl from Utah," in spite of the war.

Dick Lambert, of the Cort offices, is getting out his Paul Armstrong sombrero for the Winter.

William J. Riley succeeds Isaac Hope, who goes ahead of Adele Blood on tour for "Everywoman."

Roy D. Sampson is ahead of Harvey D. Orr's "Million Dollar Doll" company, now headed South after a tour of the Middle West.

Ed. Rosenbaum, Jr., is doing the press work for the New Era Producing Company, which has "Adele" and "The Rule of Three."

As usual, all the Irish societies are out after Myles Murphy, who is ahead of Fiske O'Hara. Sure, they make a lot of mail for Mr. Murphy.

Walter J. Kingsley is being assisted on the publicity work for the New York Keith houses outside of the Palace, by Ralph Renaud, formerly of Keith's in Philadelphia.

Mr. Worden, who assists John D. Williams at the Frohman Offices, was observed on Longacre Square last week looking longingly after a pie wagon. Again we ask, "Why?"

L. H. Mitchell, for two years general press representative for Winthrop Ames and previously dramatic editor of the Kansas City *Post*, and a New York newspaper man, has joined the Henry W. Savage forces to go ahead of a company of "Sari."

Will H. Bruno, formerly editor of the *Opera House Reporter*, will be ahead of John G. Rae's "Lend Me $200." The modest request in the title of this piece is not quite as startling as that in the name of the play by A. E. Thomas and Clayton Hamilton, "Wanted $22,000."

Why is it that in these popular articles about publicity men and their work, nobody uses quotations from Puff, the eccentric figure presented by Sheridan in "The Critic," with his "puff conclusive, puff oblique, and puff direct"?

Guy Croswell Smith, who was ahead of George Arliss all last season, has gone forth again for the same attraction. Mr. Smith has demonstrated in his long experience in American theatricals that a man need not be of the blatant type in order to succeed in his profession.

Leander Richardson's genius for organization and general executive ability finds that gentleman fully prepared for the publicity end of the new William A. Brady season. It was Mr. Richardson who contributed so materially in making "The Things That Count" a second "Way Down East" last year.

E. E. Rosenbaum, Jr., is using a novel publicity device for the heralding of "Adele." It is a phonograph record which extols the merits of that attraction, and gives a sample of the music. It is to travel a week ahead to the theaters routed, and announce the coming attraction between the acts. Another phonograph stationed in the lobby urges the people to purchase seats ahead.

"One has to pay for the privilege of advertising the hotel where one stops," opined Dave Wallace, who has gotten more than ever of the philosophical turn of mind since he has been out ahead of "Omar, the Tentmaker." This particular reflection was induced in Dave as he penned salutations on a picture post card of the hostelry then sheltering his forelock from the Summer blasts. Guy Bates Post played Alberta, Canada, for three days, and the house was completely sold out in advance. These mute testimonials to the work of Mr. Wallace are not to be ignored. It is said that "Omar" has had advance publicity work through the West that has not been excelled since the Liebler work on "The Daughter of Heaven."

Theodore Liebler, Jr., of the Liebler Company, who is one of the most able and popular publicity men plying the profession in New York or any other old place, invented and staged a most extraordinary burlesque entitled "Movie," for the fourth annual hodge-podge of the Riverside Yacht Club, Aug. 27. Mr. Liebler is already well established as a playwright, although the fact is not generally known because of his extreme modesty. He studied dramatic construction abroad, and knows every phase of the mechanical division from scene-shifting up.

Edwin Wallace Dunn, of the Cohan and Harris offices, was called up on the "phone recently by a dramatic editor. "Hello, dear!" shouted Eddie, trying to drown the clank of his addressograph. "Speak quickly, for there are a hundred and seventeen people in the outer office waiting to congratulate me on the success of 'On Trial,' now playing at the Candler Theater, seats selling out eight weeks in advance, and I'm the busiest man on earth!" Then Eddie thought of himself and yelled into the transmitter, "One minute! I want to qualify that last remark. I'm the busiest man on earth next to Walter J. Kingsley!"

In speaking of that story on Guy Bates Post in the August *Delineator*, we did not mean to imply that Gilson Visscher, the author, had written it for publicity purposes. Mr. Post is good "copy" at all times, for he is an excellent actor and has some real ideas, and an interview with him is always to the purpose. The agent we did have reference to was the one who negotiated the interview for Miss Visscher, provided, of course, that this energetic and able young writer did not arrange everything herself. She has a bully story in *To-Day's* for November, entitled "The Real Peg o' My Heart."

Editor DRAMATIC MIRROR:

SIR.—In a recent issue you speak in your "Publicity Men" column of the claim of Jerome H. Eddy to be the first press agent in this country. If Mr. Eddy will look on page 362 of Mary Caroline Crawford's "Romance of the American Theater" he will find mention of another "first of the clan," a man by the name of Harby, who was employed by the Bowery Theater when it was rebuilt sixty days after the fire of 1828. He "was employed at a handsome salary," says Miss Crawford, "to write up the merits of the theater and each members of the company as the interest of the management desired to be advanced. This, being the first introduction of the system of forestalling, or, rather directing public opinion, had a powerful effect; and the avidity with which a large class of persons in all countries, swallow, and implicitly believe what they read in a newspaper, is truly and quaintly enough described by Moses in 'A Winter's Tale': 'I love a ballad in print a—life for them we are sure they are true.'"

JACK HOENES.

MRS. FISKE'S PLAY

"Lady Betty Martingale; or, The Adventures of a Lively Huzy," by Long and Stayton

The title decided upon for Mrs. Fiske's new comedy of London life in 1750, by John Luther Long and Frank Stayton, is "Lady Betty Martingale; or, The Adventures of a Lively Huzy." Rehearsals are now in progress under the personal direction of Harrison Grey Fiske. In the cast are Iris Bland, Sidney Herbert, Percy D. Standing, Arthur Elliott, Thomas Louden, Alfred Hemming, Alexandre J. Herbert, Marie Chambers, Alice Belmore, Anne Fayetone, and Nina Melville.

"HEART OF A THIEF"

New Armstrong Play with Martha Hedman. Due at Hudson Theater Oct. 5

Charles Frohman will present at the Hudson Theater, Monday, Oct. 5, for the first time on any stage, a play of life in New York City by Paul Armstrong, entitled "The Heart of a Thief." The play is in a number of scenes, beginning at the Tombs and shows other parts of New York City uptown. The cast of fifty people will be headed by Miss Martha Hedman, who will represent the character of a Swedish girl brought up in New York City.

ELSIE FERGUSON OUT

"The Dragon's Claw" Due at the New Amsterdam About Middle of this Month

"The Dragon's Claw," the play by Austin Strong, which Klaw and Erlanger will produce and which is directed by Henry Miller, will have its out-of-town premiere in Washington, and about the middle of September will come to the New Amsterdam Theater. The company numbers over one hundred people, and the scenes are laid in China during the Boxer rebellion. Klaw and Erlanger have other plans for Miss Elsie Ferguson, who was announced to appear in "The Dragon's Claw."

"THE BLUDGEON" SEPT. 7

The Shuberts completed arrangements last week whereby Paul Armstrong produced a new play by himself at the Maxine Elliott Theater, Sept. 7. The title is "The Bludgeon." Mr. Armstrong has been around town very much of late, and it was surmised that he had some surprise up his sleeve ready to spring on New York theatergoers. It has now come with his advent as a manager.

WRITE HOME, J. ROSS BELL!

Mrs. R. Bell, of 18 Rugby Place, St. Louis, Mo., is anxiously seeking information as to the whereabouts of her son, J. Ross Bell, seventeen years old, who is singing somewhere on the road. The last she heard of him was that on June 12 he was to go to Chicago, but her letter to him there was returned. He may be traveling under the name of "Jack Snow."

ALL SEASON PERMANENT ENGAGEMENT

WANTED
STOCK ACTORS

PEOPLE IN ALL LINES

CAN PLACE AT ONCE HIGH CLASS STOCK ACTORS AND ACTRESSES
Call THURSDAYS ONLY. Write any time to
EDWARD RENTON - - Room 418 - - Putnam Building, N. Y. City

THE FIRST NIGHTER

Lew Fields's Debut as a "Legitimate" Comedian in "The High Cost of Loving"—"The Girl from Utah" Pleasing—"Under Cover," at the Cort Well Received.

"UNDER COVER"

Modern Melodrama in Four Acts by Roi Cooper Megrue. Produced by Selwyn and Company at the Cort Theater, Aug. 26. Staged by Felix Edwardes.

James Duncan, assistant to Daniel Taylor, ... Harry Crosby
Harry Gibbs, a Customs Inspector, ... Earle Mitchell
Peter, a door-keeper at the Customs, ... George Stevens
Daniel Taylor, a deputy in the Customs, ... De Witt C. Jennings
Sarah Peabody ..... Rae Selwyn
Ethel Cartwright ..... Lily Cahill
Amy Cartwright ..... Phoebe Foster
Michael Harrington ..... Wilfred Draycott
Lambert, butler at the Harrington's ..... John May
Nora Rutledge ..... Lois Fisher
Alice Harrington ..... Lucile Watson
Monty Vaughn ..... Ralph Morgan
Steven Denby ..... William Courtenay

ACT I.—The office of a deputy surveyor of the port of New York in the Customs House, New York City.
ACT II.—At the Harrington's, Long Island.
ACT III.—Denby's room at the Harrington's.
ACT IV.—The same as Act II.

The fact that "Under Cover" is an entertaining melodrama and was well received at the opening performance does not mitigate the fact that it is not only a bald instance of photographic realism and therefore without esthetic value, but that it is lacking in ingenious touches and highly illogical. The popularity which it is obviously destined to command is in the last analysis due to the very excellent characterizations of rather colorless parts and the inherent interest of every theatergoer in the development of a plot which deals with pearl necklaces, crime hunters, grafters, and dimly lighted scenes which possess the power of sending thrills up and down one's vertebrae.

Primarily the story has to do with a nominal attempt of U. S. Customs officers to run down certain expert diamond smugglers. It is not quite clear why the author lugs in a minor complication about burglary insurance, which has about as much to do with the duties of Custom House inspectors as a pumpkin with an egg omelet. At all events, Amy Cartwright has foolishly sold her sister Ethel's diamonds to satisfy a gambling debt, and has collected their value from a burglary insurance company. With this information in his power, Daniel Taylor, a deputy in the customs, forces the refined and innocent Ethel, against her inclination, to enter the customs service as a spy to "get the goods" on Steven Denby, a young society man, who in reality has smuggled a valuable pearl necklace on his recent return from Europe.

The theatrical situation here is Ethel's embarrassing dilemma between love for her sister, threatened with imprisonment, and love for Steven Denby, whom she has met in Paris, and whom she must betray to the implacable Taylor. Of course it gives Miss Cahill a fine emotional part as the heroine.

Her love for Steven prompts her to efforts to prove his innocence, while pursuing her search for the pearl necklace. To this end she enters his room at night, and being surprised, finds herself at the mercy of Steven, who, heart-torn by her apparent treachery, yet loving her, threatens to compromise her by keeping her locked in his room all night unless she reveals her motive for spying upon him. Having forced a confession out of her, he turns his attention to Taylor, and after a series of exciting events, bribes the custom house grafter with $30,000 cash to permit him to escape.

Then happens an astonishing thing. In the presence of Taylor's own deputies, Steven suddenly turns upon Taylor and exposes his corruption, his acceptance of the bribe, and general unfitness to represent Uncle Sam as a trusted employe; and, by way of a theatrical apotheosis, reveals himself as the famous "T. J.," who is spoken of all through the play as the champion sleuth in the Government Secret Service.

Anything more illogical we can hardly imagine. Why, all through the play, does he act like a smuggler? Why all those thrilling escapes by land and sea, that anxious concealment of the necklace to fool the audience, not the characters, even when Steven is alone? It is rather staggering to one's normal power of mental deduction, to one's whole sense of consistency. Effective it may be as a bit of theatrical claptrap to catch unwary, but it won't stand the acid test of logical analysis. It is pure, unadulterated theatricalism, an apparent managerial after-thought to produce an effect.

And yet, I say, the piece is entertaining, and it is entertaining chiefly because it is extremely well acted by every member of the cast. To what expedients the author is compelled to resort appears from the fact that the last act is retroactive—in other words, it deals with events transpiring in part *before* those of the previous act, and takes up the broken thread where it suits the author, just as in a novel when the author says: "We will now return to our hero, whom, the kind reader will remember, we left hanging from the end of a broken bough by the seat of his trousers."

Mr. Courtenay has a congenial role in the part of Steven, a character which is similar to sundry others in which he has achieved distinction, and Miss Cahill, though still betraying a certain amateurishness, was very charming as Ethel. Lucile Watson scored a success in the part of the pert, sophisticated, nasal-voiced American society woman—a type in which she has fairly established a monopoly—and Lois Fisher was a complete success in an ingenue part. Mr. Jennings as Taylor was characteristic along conventional lines, and Mr. Morgan acquitted himself duly in the role of Steven's nervous confederate in love with the ingenue. The part of Gibbs, as deputy inspector, was characteristically drawn by Earle Mitchell.

The dialogue is one of the best features of the play. It is rapid and exceptionally bright. The play scored.

"THE GIRL FROM UTAH"

Musical Comedy in Two Acts, Four Scenes and an Introduction. Book by James T. Tanner. Music by Paul Rubens and Sydney Jones. Additional Numbers by Jerome D. Kern. Produced by Charles Frohman, Knickerbocker Theater, Aug. 24. J. A. E. Malone, Stage Director; Gustave Sulzer, Musical Director.

Una Trance, the Girl from Utah ..... Julia Sanderson
Sandy Blair, leading man, Gaiety Theater, ... Donald Brian
Trimpel, of Brixton Rest .... Joseph Cawthorn
Lord Amersham ..... George Bishop
Policeman P. R. 38 ..... Edgar Dickson
Colonel Oldham-Pryce ..... George Grundy
Page ..... Master Michael Mathews
Commissionaire ..... William Francis, Jr.
Detective Shooter, of Scotland Yard, ... Walter S. Wills
Lord Orpington ..... Harry Law
Archie Tooth ..... George Wharton
Douglas Noel ..... Russell Griswold
Robbie Longshot ..... Dickson Elliott
Dora Manners, leading lady, Gaiety Theater, ... Venita Fitzhugh
Lady Amersham, Lord Amersham's mother, ... Queenie Vassar
Clapey, Miss Manners' maid ..... Renee Reel
A Flapper ..... Jessie Crane
Miss Mona West } Actresses at the Gaiety Theater ..... Diana Osts
Miss Sylvia Pagot } ..... Dorothy Wilcock
Miss Lydia Saville } ..... Mabel Gibson
Miss Violet Vesey } ..... Alma Harrison
Miss Rosie Jocelyn } ..... Louise Donovan
A Waitress ..... Eunice MacKay
Lady Muriel Chepstone ..... Clara Bekstrom
Hon. Miss St. Aubyn ..... Alice Palmer
Lady Mary Nowell ..... Irene Palmer
Mrs. Ponsonby ..... Veronique Banner
Waitresses—Eunice MacKay, Violet Marsden, Margaret Langdon, Kathleen Hitchens, Louise Worthington, Edith Barr.
Matinee Girls—Caroline Olden, Irene Palmer, Edith Hardlow, Kathleen Errol, Frances Burress, Gladys Siddons, Ramora Pierce, Lorraine Waters, Edith Allen, Dorothy Erhard, Olga Markuson, Irene Enright, Fannie Hasbrouck, Marie Francis, Jacque Hastings, Catharine Hurst, Marie McCullough.
Matinee Boys—Edward C. Yeager, William L. Hobart, Radford D'Orsay, F. S. Foley, William W. Fink, Charles R. Vandiver, Lester Ostranged, Frank Snyder, Walter Gilbert, James O'Neill, Jack Potter, A. Von Bergay.

Synopsis of Scenes.—Introductory—"To the Land of Let's Pretend." Act I.—Rumpelmeyer's, St. James Street, London. Act II.—Scene 1—A Street in Brixton, Suburb of London. Scene 2—A Mormon's House, Brixton, Suburb of London. Intermission of five minutes for change of scene. Scene 3—The Arts Ball, London.
Scene—The Land of Let's Pretend.
Time—The present day.

There is always a difficulty in the way of securing a good vehicle for three featured players in combination. Here Miss Julia Sanderson and Messrs. Donald Brian and Joseph Cawthorn form the constellation thrown into relief in fat letters on the programme; but taking one consideration with another, the refinement of the production, the light tinkling music, the individual charm of the heavenly trio, and the rapidity with which the action moves forward, "The Girl from Utah" is a pleasing if not a sensationally successful offering. It had a fairly good run in London, and it will have a fairly long engagement here. The power of attraction which it exercises is to be traced to the offering as a whole, not to any distinctive high lights.

Naturally, "The Girl from Utah" is well supplied with songs for Miss Sanderson, dances for Mr. Brian, and comedy scenes for Mr. Cawthorn. "Florrie the Flapper," "Our Tango Tea," and "Gilbert the Filbert" are the chief song successes.

Una Trance, the Utah Girl, who has fled from Salt Lake City rather than be one of the many wives of the Mormon, is the cause of the grand chase and unusually comic adventures, which, interlarded with songs and dances, make up "The Girl from Utah." In fact, the entire story centres on the adventures of Miss Una Trance. The Mormons are after her. A taxicab accident transplants her into Rumpelmeyer's tea rooms. Here she meets Sandy Blair, a young actor, played by Donald Brian. The Mormon who is pursuing Una leaves his hat in the shop, and Joseph Cawthorn, who keeps a ham and beef shop in Brixton, a suburb of London, puts the hat on and is mistaken for the Mormon. With that the fun begins in earnest. The real Mormon carries Una and a crowd of lady friends off to a house in Brixton, and, led by a trail of confetti, dropped by the young lady, Mr. Brian, Mr. Cawthorn and the others start off in pursuit. How they track her down to the Brixton house all dressed in wonderful disguises, how Mr. Cawthorn is one moment a postman and the next running up a fire ladder in a fireman's helmet, must be seen to be enjoyed. Again Mr. Cawthorn dons the Mormon's clothes. Again he is mistaken for the Mormon, and again another chase follows with the police in pursuit, a chase which ends at the Arts Ball, where everything is generally explained.

The three principals are well cast, and the Sanderson smile, the Brian feet and the Cawthorn dialect make a combination hard to resist. Only one other principal not featured is Miss Fitzhugh, who proved herself very charming and shared in much of the applause.

"THE HIGH COST OF LOVING"

A Novel Repast in Three Courses, Adapted from the German by Frank Mandel. Produced by A. H. Woods and Staged by John Emerson. Republic Theater, Aug. 26.

Ludwig Klinke ..... Lew Fields
Emma, his wife ..... Alice Fischer
Cora ..... Vivian Martin
Edward Hauser ..... George Hassell
Rose ..... Charlotte Ives
Albert Beat ..... James Lackaye
Laurence Tucker ..... George Anderson
Anthony Tiedmayer ..... Wilfred Clarke
Noel Burnham ..... Ernest Lambert
Mrs. Burnham ..... Helen Tracy
Lena ..... Amy Summers

This was Lew Fields's debut as a character actor, the death knell of his career in extravaganza. All he brought over from his former self is his dialect and expansive grin. He will no longer try to poke out little Joe Weber's eyes with an expressive and menacing forefinger. He has joined the ranks of the less belligerent assailants of the great American drama.

How well he has succeeded is partly indicated by the cordial reception accorded his emancipation and artistic apotheosis. There is still a trace of his former methods. Now and again, as the kindly middle-aged soap manufacturer who has had his fling with a ballerina of "the original Black Crook," and for some twenty years has been paying $40 a month toward the support of the lady's offspring, Mr. Fields drops into the familiar mannerisms of his old music hall days. But on the whole, he is to be heartily congratulated on his success in expressing the quiet humor of the role and keeping his characterization well within the frame of the picture. He is as funny as ever; and though we may at times question his subtlety, we cannot doubt his claim to recognition as a comedian of unctious and attractive methods.

The piece is purely farcical and is well named. The humor develops from the circumstance that one after another of the solemn pillars of a community of moralists is revealed as a monthly contributor to the exchequer of the little dancer in the original "Black Crook," under the impression that he alone has been the favored one. It is Klinke's wife, Emma, who as a moral village compaigner and president of the Purity League, stirs up the muddy waters of the past and is the cause of some amusing complications. Alice Fischer is in her element in a part like that, and she made it one of dominant interest.

One of the strong points in favor of the piece is the excellent cast, in which James Lackaye, George Hassell, and Wilfred Clarke, as the three fallen angels, with Klinke, scored individually, while George Anderson is very good as the young lawyer in love with Klinke's daughter, who uses the documents which compromise the old man to good advantage in persuading him to give his consent to the marriage. The young girl's part was well played by Miss Vivian Martin, and Lambert was quite unique in a drawling role in the mistaken identity of the syndicate son of the dancer. The remaining parts were all exceedingly well portrayed.

"CORDELIA BLOSSOM"

The Gaiety Theater opened its season Monday evening in "Cordelia Blossom." The comedy will be reviewed in next week's Mirror.

"WHAT IS LOVE?"

Shuberts to Present New Comedy by George Scarborough at Stamford

The Shuberts will present on Friday night, Sept. 4, at Stamford, Conn., for the first time on any stage, a new comedy by George Scarborough entitled "What Is Love?" The cast includes Alice Brady, Jennie Eustas, Ruth Findlay, Lucia Moore, Isabel Richards, Jerome Patrick, Theodore Friebus, B. R. Graham, Harrison Ford, and Edward Lee. The play will be brought to New York later in the season.

"THE MODERN GIRL"

New Play to Succeed "Kitty MacKay" at Comedy Theater on Sept. 10

"The Modern Girl," the comedy-drama by Marian Fairfax and Ruth C. Mitchell, produced by the Shuberts in Chicago last season, will open at the Comedy Theater on Sept. 10, succeeding "Kitty MacKay," which closes its long run on Saturday night, Sept. 5.

The cast of the new play includes Julius Steger, Lee Baker, Frederick Burton, Edwin Nicander, Edward Lester, Frederick Malcolm, Charles Allison, Violet Heming, Alice John, and Grace Reals.

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CATHERINE CARTER ILL

Mrs. Gilman Haskell (Catherine Carter) is ill of pneumonia in the Post-Graduate Hospital. She would appreciate word from some of her many friends.

"RED WIDOW" FOR AUSTRALIA

Through the author's agency of Sanger and Jordan, the firm of J. C. Williamson, Limited, have just acquired from Rennold Wolf, Channing Pollack, and Charles Gebest all performing rights to "The Red Widow" for Australia, New Zealand, and South Africa, where they will produce said musical piece early next year.

ACTORS' EQUITY ASSO'N

To Protect Members, Association Will Ask for Law's Enforcement—Many New Members

At the last meeting of the Council, held in the association's room, Suite 608 Longacre Building on Aug. 24, the following members were present: Mr. Francis Wilson, presiding; Messrs. Jefferson De Angelis, Edward Ellis, Howard Kyle, Grant Stewart, John Westley, Edwin Arden, John Cope, and Grant Mitchell.

New members elected:

Andrews, Esther	Holding, Thomas
Baird, Alvin A.	Ingram, Beatrice
Beckett, Elizabeth	James, Stanley
Belvin, Alma	Kennedy, Madge
Bentley, Wilmer H.	Leigh, Lizie
Bennie, Cora Belle	Lestjie, Weiba
Broughton, Lewis	Kaufman, Frederick
Conner, George B.	Marlowe, James C.
Cox, Ray	Morgan, Howard
Cunningham, Cecil	Oliver, Clarence
Donnelly, Thomas	Proctor, Catherine
Dyllyn, J. Bernard	Ross, Douglas
Garvie, Edward	

Our copy for last week's issue of THE MIRROR for some unknown reason went astray. It was sent in due time. Perhaps it was held up by the war censors.

"I don't believe in doing anything to make it harder for managers," exclaimed a temporarily prosperous actor, who had declined a friend's invitation to join the Association. As if the A. E. A. was conspiring with the food trust to get war prices. Let it be said once more that ours is not an effort to increase salaries—that is left entirely as an individual matter. A minimum standard of conditions is all we ask. Pursued to its logical end our success will make it easier for the honest manager. He already acknowledges this fact.

The actor's foregoing remark is on a par with that of the manager who says: "Equity Contract Actors can't dictate to me. I offer the engagement and I'm the sole arbiter of terms."

What is to be done to the management that in June gives an actress a duly executed contract for a play that is a tried success, and tells her in August, without rehearsing her, that they have some one in her place and that she will not be needed. Is nothing whatever due the actress? The A. E. A. thinks there is.

A firm of agents engages people to go to a Canadian city as members of a stock company. The agents signed the local manager's name and their own to the contracts, which provided that the management should pay all of the transportation. At the end of the engagement the local manager not only refused to provide return railroad fares, but he actually deducted the amount paid for transportation to the place of opening from the last week's salary. Should the actors have any redress? The A. E. A. thinks they should.

We quote from a letter sent us by Mr. George H. Bell, Commissioner of Licenses, to wit:

"There is no reason why complaints such as mentioned in your letter should not be brought to this office now so that we can do our best to help those injured. Our difficulty with helping actors has been our inability to get complaints. If you are prepared to present any we will undertake a vigorous investigation."

The Association is glad to get this assurance. It is certainly not afraid to ask for the law's enforcement in the protection of its members.

Some forms of contracts used by a few managers are so tricky—so full of "jokers," that all members are advised to consult this office before signing any paper they do not fully understand. Otherwise we are likely to receive bitter complaints from those who have unwittingly contracted to pay their own transportation to the place of opening and from the place of closing; to rehearse a month or longer for a season that can be ended with two days' notice; to acquit the manager of all liability for lost baggage or personal injury; to play five weeks for half salary or to give the first weeks of the actual season as rehearsals.

Our membership card is proving to be of value as a means of identification. The sheriff of Bergen County, N. J., wrote us that when the body of Frederick R. Seaton was examined, after his violent death upon Aug. 13, his card of membership in the Association was found in one of his pockets.

It is due to Mr. Seaton's memory that we acknowledge here our appreciation of his earnest loyalty to the Association. He brought many new applicants to the office, and he always seemed greatly interested in anything that made for the greatest good to the greatest number of his profession. Mr. Seaton was highly respected in the neighborhood where he lived. The funeral service was held under the auspices of the Pacific Lodge of Masons of New York on Aug. 17. Mr. Grant Stewart and Mr. Howard Kyle were in attendance as a committee from the A. E. A.

Starting with Sept. 8 the Council will resume its practise of meeting every Monday.

By order of the Council,
BRUCE McRAE, Cor. Secretary.
HOWARD KYLE, Rec. Sourotary.

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"THE NATURAL LAW"

Charles Sumner's Play to Be Produced by George H. Brennan in November

George H. Brennan is to produce "The Natural Law." The opening will take place place about Nov. 1, but the place of the premiere has not been announced. This is the piece that was originally played for a week by the Baisbridge Players at the Shubert Theater, Minneapolis, last December. It was given a further "try-out" under the auspices of Mr. William Harris at the Hudson Theater, New York, the early part of last June. Mr. Sumner is a Chicago business man.

"THE LONELY HEARTH"

John Barrymore to Appear in New Play by Edward Sheldon

Edward Sheldon is fast following in the footsteps of the late Clyde Fitch as a prolific playwright. In addition to his "Garden of Paradise," which the Lieblers are to produce the coming season, and his "Bridge of Sighs," which Charles Frohman is to present, he has written a new play for John Barrymore, entitled "The Lonely Hearth." Charles Dillingham will produce the piece.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Low Royalties on Late Stock Releases a Special Inducement to Local Companies

THE widespread failure of stock organizations is said to have much to do with the sudden fall in royalties of recent stock releases, while stiff competition of motion pictures, and road attractions which have been brought into the smaller places through the efforts of the Drama League of America and other altruistic enterprises, have played no small part. It is reported that "Damaged Goods," the Brieux physiological play, has been offered in the Middle West for as low a price as $500, while the Cohan and Harris farces are said to be going at the rate of $250 for "Officer 666," $200 for "Stop Thief," and proportionate prices for "The Fortune Hunter" and "Forty-five Minutes from Broadway."

This will be welcome news to those companies that have weathered the storm this Summer, although it comes rather late in the season to offer any very marked advantage. There has been considerable agitation of late concerning the prohibitive prices charged for new stock releases, which are, of course, immediately demanded by the local patrons who have any choice at all in their entertainment.

THE MIRROR is inclined to take no small share of credit for the sudden dropping in stock royalties, for it has been carrying on a campaign on behalf of the stock company managers and players for a long time. The stock proposition has been a more or less one-sided battle for several seasons for the people who have shouldered the enormous responsibilities of repertoire organizations, and it is only because there have been a few honest agents in the field and because some producers, like the Lieblers, have maintained their own stock departments, that they have been able to keep their heads above water.

CANTON PLAYERS

Hugh Reticker Directing New Ohio Stock Organization for T. B. Baylies

A new stock company, known as the Canton Players, will open the Grand Opera House at Canton, Ohio, on Labor Day. The management is T. B. Baylies, and the director will be Hugh Reticker, who has been directing this Summer for the Baylies-Hicks Players at Auburn. In the personnel are John Glade, Billy Long, Henry Hicks, Eleanor Earl, Morey Driaco, Estelle Morton, J. J. Muiry, Beatrice Dauncourt, Walter Ryder, Doris Grey, H. W. Tucker, and Harold Aldrich.

The opening attraction will be "The Spendthrift," with "Mrs. Wiggs of the Cabbage Patch" and "Broadway Jones" to follow.

O. Sarony, Phila., Pa.

OLLIE COOPER.

The success of Miss Cooper, who in private life is the wife of Edwin H. Curtis, the well-known stock director, has been marked by capable and conscientious work, and consequently her services are constantly in demand. As a child actress she scored many triumphs on the Pacific. She has been associated with many stars, among them Nance O'Neil, Florence Roberts, Wilton Lackaye, and James K. Hackett.

"AN ENGLISHMAN'S HOME"

Among the stock releases of Sanger and Jordan, particular mention is being made of the availability of "An Englishman's Home," the play by Gerald du Maurier, which failed badly when originally produced by Charles Frohman at the Criterion in New York, although it had a tremendous run in England. When produced in London some time ago the country was in constant dread of a German invasion, and the situation in the piece, which depicted what would happen in event of this taking place, just hit off the popular taste. Now, in view of the condition abroad, it is believed that particular interest will be felt in a play that is so pertinent.

HOBOKEN STOCK

Rehearsals began on Aug. 25 for the early opening of the stock company at the Gaiety Theater at Hoboken, N. J. The company is headed by Enid May Jackson and Julian Noa. Among the early attractions will be a number of recent stock releases.

REAL ESTATE FOR EMMA BUNTING

Emma Bunting has invested in some real estate before leaving for her Winter stock season at New Orleans. The property is located at Great Kills, S. I., and consists of ten city lots. Miss Bunting contemplates building a home on this ground if on no other pretext.

GERTRUDE FOWLER.

O. Sarony, N. Y.

"Everything from Shakespeare to melodrama" is the way Miss Fowler replies to the query, "What have you done?" Stock gave her a start toward fame when George Fawcett saw in the young aspirant an earnestness that augured well for a future, and when he placed her with his company in Baltimore she more than justified his belief. After that road productions claimed her, and she was seen in "The Man of the Hour," "Seven Days," and was featured in the first company sent out in "Beverly of Graustark." She has been in the support of John Mason and James K. Hackett. Her Shakespearean experience with Charles B. Hanford covered two seasons, during which time she appeared as Hero in "Much Ado About Nothing," Paulina in "Winter's Tale," Emilia in "Othello," Portia in "The Merchant of Venice," and other parts less important. This Summer Miss Fowler has been playing leads in Scranton in the Poli Stock company, and has just closed her season there.

STOCK IN BROOKLYN

BROOKLYN, Aug. 24.—Pauline Boyle has been re-engaged by the Keith forces as manager of the Gotham Theater, and has been busy engaging her new company during the past week. Caroline Elberta and James Rennie have been engaged for leads, while Francis J. Kirk has been signed for stage director. Levenia Shannon, Florence Pinckney, Fayette Perry, and Charles Freid have also been engaged for the new Brooklyn company. Inasmuch as this will be the only Keith stock company in Brooklyn this season, the Keith forces will concentrate their energies on the Gotham productions. Mrs. Boyle has selected "The Escape," Paul Armstrong's latest success, as the opening bill. The company will open on Saturday evening, Sept. 5.

"He Fell in Love With His Wife" was the attraction at the Grand Opera House Aug. 24-29. Noel Travers and Phyllis Gilmore were seen in the principal roles. William Elliot returned to the cast after a short illness. Irene Douglas, Minnie Stanley, George Carleton, Dan Bagnell, and Reynold Williams were seen in congenial assignments.

J. LENOY DAVO.

OLATHE MILLER AND WIFE ENGAGED

W. Olathe Miller and his wife, Marguerite Johnson, have been engaged through the Paul Scott agency for the Fall River (Mass.) Stock. Mr. Miller will play comedy parts and Miss Johnson will essay ingenue roles.

JAMES GLEASON AT ALCAZAR

James Gleason began an engagement at the new Alcazar Theater, San Francisco, Cal., on Monday, Aug. 31. His opening attraction was "Ready Money," the play by James Montgomery.

BAINBRIDGE PLAYERS CLOSE

Aug. 29 marked the farewell of the Bainbridge Players, of the Shubert Theater, Minneapolis, Minn. The attraction was "The Thief," the sensational play by Henri Bernstein.

LEADS AT TAUNTON

Blanche Shirley and James Crane will head the stock organization at Taunton, Mass. These two popular players have just concluded a most successful season at Newport, R. I., where they made many friends.

TRAHERN COMPANY AT BAYONNE

Al. Trahern has moved his Long Island Stock company to the Broadway Theater, Bayonne, N. J., where he has already begun a successful season. Rita Knight is playing leads with the organization.

OPENING OF PRINCESS STOCK

The season of the Princess Players at the Princess Theater, Des Moines, Ia., began with the matinee, Aug. 28. Managers Elbert and Getchell presented Winchell Smith's play, "The Fortune Hunter."

A NEW STOCK IDEA

Two Companies Alternate, One Playing Musical Comedies and Other Regular Dramas

After thirteen weeks of musical comedy successes at the Park Theater in St. Louis, the Park Opera company are beginning their Winter season with the most brilliant outlook for their future. The management has issued a most attractive booklet announcing the plan and scope of this season's undertaking, and dedicated to the patrons who have made it all possible.

A second company has been organized in addition to the one lately appearing at the Park, to devote itself to the regular drama and play the new releases at popular prices. The two companies will alternate between the Shenandoah Theater and the Park Theater, so the patrons of both houses will see musical comedy one week and regular drama the next.

Charles Sinclair is the director of the new dramatic organization. Mitchell Harris, a son of William Harris, director for Sothern and Marlowe, heads the company with Marion Ruckert, well known in stock. Ida Von Buelow plays second business, while James Maurice Sullivan plays the corresponding male line. The ingenue is Elsa Rendel, who was seen here in the Brady production of "Little Women." Leonora Bradley is the character woman; Philip Tead, the light comedian; Robert McClung, character comedian; Henry Hull, juvenile, and Carson Davenport, character man.

The new company opened Monday night at the Park Theater in "A Woman's Way," the play in which Grace George appeared. Matinee prices at both theaters remain the same throughout the Winter months, 15, 25 and 50 cents, with these occasions on Wednesday, Saturday and Sunday at the Shenandoah, and Wednesday and Saturday at the Park.

STOCK AT MUNCIE

New Indiana Organization Headed by Isabel MacGregor and James B. Cunningham

A new stock company has been launched at the Wysor Grand Theater, Muncie, Ind. Playing leads are Isabel MacGregor and James B. Cunningham, while the roster includes Florence Wright, Jack Emmerson, Marion Milton, Harry Walker, Crete Chadwick, Joseph W. Brasy, and George Montserrat. The season began Aug. 23. Mr. Cunningham, in addition to being the leading man, is also stage director. The opening attraction was "Our Wives," which has been one of the most popular of the later stock releases. Robin Ernest Dunbar, the playwright of South Bend, Ind., is interested in the management, and it is said that after the organization gets running smoothly and they can afford to take risks, some of his plays will be produced for the first time. Among Mr. Dunbar's plays are "Down the Wabash," "Arthur Bonten," and "Thirteenth at Table."

Shelley Hull played his original part in "The Runaway," Billie Burke's quondam success, at the Davidson Theater, Milwaukee, Wis., for the week ending Aug. 23.

THEODORE JOHNSON.

As director of the Players in Winnipeg, Canada, Mr. Johnson enjoys a most enviable reputation. He has had charge of the organization for seven years. During a busy career in theatricals, he has become eminently qualified as an executive in stock. At one time he was director for Vaughan Glaser.

MAJESTIC PLAYERS

W. H. Leahy and His Organization Take Possession of the Big Boston Theater

W. H. Leahy, who has been at the head of the Majestic Players this Summer at the Wilbur Theater, Boston, Mass., has met with such extraordinary success with his organization that he is to house it at the big Boston Theater. He took possession of the playhouse on Aug. 31. It is intimated that Mr. Leahy may later supplement his stock venture with an excursion into grand opera.

ENID JACKSON WITH GAYETY

Enid May Jackson began her third season as leading woman with the Gayety Stock in Hoboken, N. J., on Monday. She has just closed a special three weeks' engagement with the Poli Stock at Baltimore, Md., while Grace Huff went on a much needed rest. Before Miss Jackson's Baltimore engagement, she played a five weeks' stock starring season in Oklahoma City, Okla. The report that she had definitely succeeded Miss Huff in Baltimore proves to be incorrect. She merely substituted to that able actress while she rested.

NEW BRONX THEATER

The Crescent Theater, located on Boston Road and 168th Street, will open its doors to the public on Saturday, Sept. 5, with the "Round Up." The Crescent is a beautiful up-to-date theater, strictly fireproof, with seating capacity of two thousand. It was built for the Merrick Theater Company, who are the lessees; M. C. Anderson, president and general manager. Stair and Havlin are doing the booking. Popular prices will prevail, with matinees Tuesday, Thursday, and Saturday. W. Fred Mason is business-manager.

EDMUND ELTON TRANSFERRED

Edmund Elton, the popular leading man of the Poli Stock at Hartford, Conn., has been transferred to the Poli Stock in Baltimore. Grace Huff returns to the cast after a three weeks' rest. It is significant that Mr. Elton is retained by the same management, and may be regarded as a definite recognition of his ability. Olive Skinner, who last season played Madge in "In Old Kentucky," has been engaged for the Baltimore organization to play ingenues.

JACK BALL AT NEW ORLEANS

Jack Ball, who was stage-manager with Emma Bunting at New Orleans last season, returns to the same company. He opens in that city Sept. 6, at the Crescent Theater. Mr. Ball has been stage-manager at Wheeling, W. Va., with Joe McEuroe all Summer.

HELEN ROBINSON AT READING

The new leading woman at the Charles A. Goettler Stock in Reading, Pa., is Helen Robinson. She comes from stock triumphs elsewhere, and should soon prove a favorite with the local patrons.

AMERICAN THEATER STOCK

Maurice Stanford has engaged Allen J. Holubar, George W. Burbter, Carrie Thatcher, George Zucco, and Marie Warren for the American Theater Stock, Philadelphia.

STOCK NOTES

W. L. Malley has re-engaged Arthur Behrens as leading man for his Lawrence, Mass., stock company. Paula Shay will be the leading woman.

H. Percy Meldon, stock director, will return to Milwaukee for the Fall season, after producing a new vaudeville act he has written.

Susanne Jackson, who has closed a Summer season at Union Hill, will return to Canton, Ohio, as leading woman of the Baylis-Hicks Stock company.

Arthur T. Moore, of New York, has been engaged as scenic artist for the Bonstelle Players during the remainder of the season at the Garrick Theater, Detroit.

Homer Barton is heading the Walter Baldwin Stock company at Duluth, Minn., where Olive West played a special engagement in "Mrs. Wiggs of the Cabbage Patch," appearing in the title-role.

Richard Ogden, who closed a season with the stock company at the Orpheum Theater, Montreal, recently, played a special engagement with the Poli Stock company in Baltimore, Md.

Faith Avery, who recently closed a two years' engagement as ingenue with the Harry Davis Stock company, Pittsburgh, is now at her home in Burrage, Mass., where her father is recovering from a serious illness.

Bernard Steele, the stage director who recently closed his Summer engagement with the Jefferson Theater Stock in Portland, Me., has opened with Lester Lonergan at Lynn, Mass.

Leona Stater has been engaged as leading woman at the Shubert Theater, Milwaukee.

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REHEARSING "THE HAWK"

William Faversham Now Looking for Mlle. Dorsait, His Leading Lady

William Faversham, who is actively rehearsing "The Hawk," is somewhat anxious about the arrival of Mlle. Gabrielle Dorsait, who is to share the honors with him when the production is launched in the early Fall. Mlle. Dorsait is still abroad and indefinitely detained by the events of the war.

"I am bringing over to this country to play with me in English, Mlle. Gabrielle Dorsait," said the actor-manager. "I suppose you know all about her. She is considered the biggest actress in France; in fact, the biggest actress Europe has produced since the young days of Bernhardt and Duse. She is coming to play her original part in 'The Hawk' with me. It is a very wonderful performance. The piece, as no doubt you know, is a tremendous success in France and ran all last season. We are having quite a lot of fun getting her over. The ship she was to sail on, of course, did not materialize, and the question is what boat she will get away on. She should have arrived here the end of this week, but it looks to me as if she would not get here for a week beyond that."

The cast of "The Hawk" is made up of the following players, in addition to Mr. Faversham and Miss Dorsait: Pauline Whitson, Maud Henderson, Miss de Cordova, Irene Adams, Pedro de Cordova, Frank Losee, V. L. Granville, Milano Tilden, Herbert Belmore, Harold Meltzer, William Burton, and Herbert Belmore.

MAY BE FAVERSHAM'S

New Punch and Judy Theater, Managed by Charles Hopkins, Said to Belong to Actor

The new Punch and Judy Theater, which was announced as having been built and managed by Charles Hopkins, is reported to be a silent venture of William Faversham, who has planned a New York house of his own. Credence is given to the rumor by the fact that the director of the new theater is Lionel Belmore, who has long been stage-manager for Faversham. Charles Hopkins is also an actor, having appeared successfully with John Drew and Ben Greet and at the Fine Arts Theater in Chicago. His wife, Violet Vivian, is also to appear at the Punch and Judy Theater.

The opening attraction will be "The Marriage of Columbine," a comedy by Harold Chapin, and the opening date Nov. 10. Louise Closser Hale has been engaged to play an important part.

OPEN BRONX AND STANDARD

The opening of the season of the one-week houses began on Saturday night, when the Cohan and Harris Bronx Opera House lighted up with a performance of "To-day," by George Broadhurst and Abraham Schomer, which is also the current attraction. In the company are Marie Wainwright, Ethel Valentine, Jean Newcombe, Edmund Breese, Mathilde Cottrelly, and Bernard Reinold. The Standard Theater, John Cort's new house at Ninety-ninth Street and Broadway, was formally opened Monday night with William Elliott's original company of "Kitty MacKay," instead of "Peg o' My Heart," which was originally announced as the first attraction at that playhouse. At the same time Mr. Cort and Mr. Morosco arranged to have "Peg" open at the Cort Theater in Boston on Labor Day instead of the week following.

NORDICA ESTATE $1,000,000

On petition of George W. Young, of Deal Beach, N. J., husband of the late Madame Lillian Nordica Young, the singer who died while on a trip to the South Sea Islands on May 10, the Orphans' Court of Monmouth County, N. J., on Aug. 26 appointed Dew S. Crater, Secretary of the State of New Jersey, as temporary executor of the estate of Mrs. Young. The estate has been estimated at one million dollars. Complications have arisen through the fact that the singer made two wills, the first in 1910 and the other while on the steamer. In the second will her husband was eliminated on the ground that at various times she had given him cash totalling $400,000. The counsel for Mr. Young has refused to file the second will.

SELWYNS GET "TWIN BEDS"

It is reported that arrangements have been completed whereby "Twin Beds," the farce by Margaret Mayo, which is now running at the Fulton, has been acquired from William Harris, Jr., the producer, by Selwyn and Company. Miss Mayo is private life is the wife of Edgar Selwyn, a member of the firm.

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Earle Mitchell admits that he owns the above assortment of features, but denies that it is his regular face. He merely looked that way last Thursday morning when he read the criticisms of "Under Cover," and found that through a typist's mistake his name had been omitted from the programme and that several critics had seen fit to praise his performance, but had credited it to another man.

Mr. Mitchell created the part of Harry Gibbs in "Under Cover," played it for thirty weeks in Boston, spent the Summer directing the company now playing a return engagement in Boston, and opened in his part at the Cort Theater last Wednesday night, all tangle fingered typists to the contrary notwithstanding.

BALTIMORE

Season Gets Under Way—New Theater Will House Stock Company

BALTIMORE, MD. (*Special*).—The local season of 1914-15, which will be formally opened next week, promises to be a most interesting one in many respects. In addition to our already large list of playhouses, three new places of amusement will bid for favor. As forecasted in these columns some few weeks ago, the New Theater will undergo a change of policy next season, when a stock company will be installed to take the place of vaudeville, which will be housed in the new Park Theater, now being erected, both places being under the control of the Whitehurst Brothers Company. The success of the Poli company in Baltimore has opened other managers to seriously consider the stock field. Whether there are a sufficient number of stock devotees in the city to successfully keep two first-class stock companies in operation will be one of the interesting experiments of the coming year. Work on the Hippodrome, which is being constructed for Pearce and Scheack, has been moving rapidly, and there is every reason to believe that it will be completed before contract time, Nov. 1. This house will be the largest in the city, its seating capacity being 3,500.

When finished this theater will present a handsome appearance, as no expense is being spared in the interior decorations. The walls will be hung in red damask. The color scheme will be red, gray, and gold, and the trimmings will be bronze and marble. Present plans set the opening as Nov. 5 with high-class vaudeville as the attraction. The Academy of Music will inaugurate its regular season on Sept. 7, with John Bunny in his musical production, "Bunny in Fairy Land." The week following, Charlotte Walker will be seen in her husband's new piece, which was tried out in Philadelphia last Spring under the name of "Plain Woman." Ford's, contrary to their usual custom, will delay the opening of their regular dramatic season until Sept. 21, when an elaborate revival of "The Prince of Pilsen" will be offered with Jess Dandy. They will, however, inaugurate their new season on Sept. 7 with "Cabiria," including an orchestra of forty and a chorus of fifty voices. This will be the first presentation of this picture in Baltimore. The Colonial will throw open its doors the same week for its second season, the attraction to be announced at a later date.

With the production of George Ade's delightful comedy, "Father and the Boys," last week, the Poli company scored with a farce that has not seldom been equaled in the entire season's list of plays. A. H. Byron had the role created by William H. Crane, and, although he has proved his versatility many times during the season, his work in this part was striking.

The popularity of Miss Grace Huff, who has been playing leads for a year, was demonstrated in a most forceful manner last week, when she returned to the cast after four weeks' vacation. The ovations tendered her at every performance were as sincere as they were cordial. Rollin Holden and Forrest Orr gave unusually clean-cut performances as the boys.

I. BARTON KEMP.

MONTREAL

Ruth St. Denis Inaugurates His Majesty's Season—Seals Stock Wins

MONTREAL, CANADA (*Special*).—His Majesty's opened its doors for the regular season Aug. 24, with Ruth St. Denis and her company of dancers. The engagement was for three nights. The programme was an artistic one and the setting appropriate. Miss St. Denis showed to particular advantage in the Hindoo dances. Hilda Reyer and Ted Shawn are both artists of a high order. Messrs. B. C. Whitney and W. A. Edwards are the new lessees of the house and H. P. Hill succeeds Quintus Brooks as house representative. The next attraction, Aug. 31-Sept. 5, will be "Under Cover."

Ideal, the diver and swimmer, is the headliner at the Orpheum this week. Her act is unique and interesting. The Vitagraph picture of her swim through Niagara Falls adds to the interest. Hope Vernon in songs and a clever imitation of violin playing is exceedingly artistic and dainty, and the Leach-Wallen Trio are above the average.

At the Princess, "Cabiria" is attracting interested audiences.

For the second week of their season, Aug. 24-29, the Seals Stock company produced "Pawn Ticket 210," and strengthened the favorable impression made on their opening. Maxie Alton made a capital Meg, and Wallace E. Young did good work as Uncle Harris. The performance was a creditable one all round. Aug. 31-Sept. 5, "The Soldier of the Empire."

The American Beauties gave a good show at the Gayety Aug. 24-29.

The Francais has its usual good bill of vaudeville.

M. Lombard, stage director of the National Francais Troupe, left for France last week to join the army, with three other members of the company.

A swimming and diving contest was held at the Orpheum after the performance on two nights in the week for which Ideal gave prizes.

W. A. TREMAYNE.

EDMONTON

"Omar, the Tentmaker" Opens Empire Season to Capacity Audiences

EDMONTON, ALTA. (*Special*).—Empire Theater: "Omar, the Tentmaker," in which Guy Bates Post is making the greatest hit of his career, was the vehicle employed to open the season of 1914-15, on Aug. 27, playing three performances. The supporting company, including Jane Salisbury, was adequate in every way in presenting Tully's spectacular Persian romance. The house was sold out in advance for the opening performance.

Pantages Theater: Alisky's Greater Hawaiian Serenaders, including Princess Kalama, and a company of dancers were the topliners the week of Aug. 24, the added attraction being Billy Link. Blossom Robinson and company in a blackface travesty, called "Custer's Last Fight Outdone." Others: Henry and Harrison, comedians; the Vestoff Trio, musical novelty, and Work and Play, acrobatic jesters. Big business.

Lyceum Theater: Harold Holland, producing director, put over a novelty when he presented an unnamed comedy by an unknown local author the week of Aug. 24. Grace Johnson, formerly with "The Rosary" company and recently of the Alcazar company of San Francisco, had the principal role, the supporting company including Edward Tiese, juvenile, were adequate. Four seats for next week's performance will be presented to the person submitting a suitable name for the play.

Charles L. Gill, manager of the Pantages Theater, entertained the officers and men of the 101st Regiment Edmonton Fusiliers and the Ninetieth Alberta Dragoons at his house the evening of Aug. 21, following a farewell reception at the Parliament buildings in the afternoon. Hon. C. R. Mitchell, Provincial Treasurer, was the principal speaker at the theater, which was packed to the doors. The theater was decorated with the colors.

AUGUST WOLF.

JERSEY CITY

"Cabiria" Will Be Seen at Majestic

JERSEY CITY, N. J. (*Special*).—"Siberia" will be the first play of the new season at the Majestic Theater, which opens Labor Day matinee. Manager Frank R. Henderson is in town completing the cleaning and decorating of his theater. He says he has booked a number of the best attractions for the coming season.

Keith's Theater is crowded at every performance, and the bills deserve it. Mlle. Herrmann was the big attraction Aug. 24-26, and she offered a fine mystifying act. The rest of the programme is immense, with Wilbur Sweatman, the Five Bragdons, the Four Italian Musketeers, Mlle. Naida, and a fine sketch by Lee Hardman and company. For Aug. 27-29 were Princess Idita and her nine Hopi Indians, the Reif House Kids, Joe Fields and Charles Warren, Beth Stone and her dancing boys, Ainsworth Arnold and Paul Decost, and Ryan and Tierney.

At Keith's Theater, Aug. 31-Sept. 2, Burton Holmes will offer his latest series of European studies dealing with the present strife on the Continent.

The Orpheum Theater closes picture season (which has been very successful) Aug. 29, and the house will remain dark for one week, during which time it will be cleaned up for the opening of regular season on Labor Day with high class vaudeville. Thomas H. Sheeley will be the new house manager.

Charley Reilly's stock company at the Hudson Airdome is approaching the close of a successful Summer season. "Forgiven" was the bill Aug. 24-26, and each and every member scored, especially Augusta West, W. F. Wagner, and Charles Reilly. "The Convict's Daughter" Aug. 27-29.

At the Lee Cabin and Jersey Airdome business has been very good. A fine bill has been presented at both places Aug. 24-29 by Elgas and Bernie, the Duquesne Trio, the Wilson Troupe, Tom Batman, Bhaley and Proctor, the Four Donnellys, Anderson-Moore company, and Swan and Bombard.

The burlesque season opened at the Empire Theater, Hoboken, Aug. 24-29, with the Winning Widows company to capacity business. Emilie Benner is the bright spot. The company is a big one. The Watson Sisters company Aug. 31-Sept. 4. The house has been thoroughly overhauled and there are new furnishings.

The Gayety Theater, Hoboken, commences season Labor Day, when the Theodore Lorch Stock company will again hold forth.

"Broadway Jones" was well presented by the competent stock company at the Hudson Theater, Union Hill, Aug. 24-29, to crowded houses. Suzanne Jackson as Josie, William H. Sullivan in the name part, Louise Brarte as Mrs. Girard, C. Normand Hammond as Robert Wallace, Richard Barthelmess as Sammy, Herbert De Guere as the Judge, Estelle Morton as Mrs. Sprotswood, Gertrude Shirley as Claire and all the other members of this excellent company were seen at their best. The stock season ends Sept. 4. Vaudville opens Sept. 7.

James Marr and Bessie Sheldon, of the Charles Reilly Stock company at the Hudson Airdome all Summer, closed their engagements there Aug. 22. Mr. Marr joined Bill McKenna's Minstrel Revue and Miss Sheldon opened with "Way Down East."

William H. Fitzgerald returned to the Empire Theater, Hoboken, as manager, and was warmly greeted by his many friends.

Burt Ingram and Ed Steinbrink, treasurer and assistant treasurer of the Orpheum Theater, are enjoying a vacation.

WALTER C. SMITH.

CALGARY

Theodore Johnson Engages Stock for Edmonton and Calgary—Miss Brandt Leads

CALGARY, ALBERTA (*Special*). — "The Last Days of Pompeii," in motion pictures, was shown at the Grand Aug. 17-19. Orpheum vaudeville Aug. 20-22. Guy Bates Post in "Omar, the Tentmaker," follows.

Pantages had a good vaudeville Aug. 17-22, and did good business. Harry Cornell, Ethel Corley and company in a crook playlet, Smiths and the Rat did good work, Kelley and Catlin, the Acme Four, Early and Laight, Grey and Peters, and a prettily staged musical and dancing act, "The Kingdom of Dreams." All good acts.

The Western Canada Theaters, Ltd., have resolved to present nothing in their theaters except such attractions as would be considered first-class and entitled to the support of their patrons. With this end in view, they have entered into an arrangement with Mr. Theodore Johnston, for seven years stage director of the Permanent Players in Winnipeg, whereby a company selected by him will, alternate between Edmonton and Calgary, filling such dates as cannot be filled by other satisfactory attractions.

Mr. Johnston has just returned from New York, where he engaged his company and arranged for the acting rights of the plays he will present during the season. He has engaged as leading woman Miss Frances Brandt, who held a similar position with the Permanent Players of Winnipeg for two years. Guy Harrington, recently leading man with the Wadsworth Players, New York, is the leading man; Bessie MacAllister is the second woman, Edmund Roberts, recently with Vaughan Glaser, heavies; William L. Nolte, light comedy; Florence Templeton, well and favorably known to many of our people, characters; Edith Cooper, ingenue; Nora McLeod, characters; Caryl Gillis, character comedy; Charles Perton, juvenile; Fred Thevenard, character; Stewart Robertson, light comedy and assistant stage director. Jack Platier will be in charge of the scenic department, which will be a very important part of "The Players'" organization. There will be two other ladies and two gentlemen, whose names are not yet announced.

GEORGE PEARCE.

NEWARK

Forsberg Players Open Season at Orpheum

NEWARK, N. J. (*Special*).—The Forsberg Players opened their engagement at the Orpheum Theater Aug. 24, and made a most successful debut, offering "Bought and Paid For." The play and players were cordially received and there is every reason to believe a long and prosperous season is ahead. As a small cast is required, only a part of the regular company appeared, but enough to convince the public that Manager Forsberg has struck the right keynote. Frances McHenry has ability and personality. Charles Dingle made an excellent impression as Stafford. Helen Courtney as Fanny was most commendable and shared the honors with Charles Schofield as Tiller. Stuart Beebe handled the small but important role of Oka very well. Ruth Bonnaire was pretty as Josephine. The stage setting was excellent. Fine Feathers Aug. 31.

The Olympic Opera company closed their Summer engagement at the Olympic Park, presenting "The Bohemian Girl." Stage director Temple deserves much credit for his work.

The Hoyeer Burlesquers opened their regular season at Miner's, Aug. 24. Because of delay in handling scenery, the usual Monday matinee was omitted. An excellent company and well received, including Mabelle Morgan, Eddie Fitzgerald, Jack Quinn, Arthur Conrad, Primrose Seamon.

George Drury Hart and company headlined at Keeney's Aug. 24-26, presenting "Pardon," a dramatic sketch a little above the average. Others on the bill were "The Bachelor's Dinner," Cardownie Sisters, Nip and Tuck, Hanlon and Hanlon, Gilmore and Castle, Walters and Caine, Virginia Holland.

Clarice Vance was headliner at the Lyric, also Katherine Osterman and company.

The Brownell Stock Players left Newark for Buffalo, to play a season. They return here in the Spring. Among the members are Clifford Bort, Mabel Brownell, Mabelle Estelle, Harry Reade, Edward Donaghan, Bessie Berry, Harry Bennett, and Duke Wellington.

"Cabiria" will be the opening attraction at Proctor's, Aug. 31.

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OTTAWA

OTTAWA, ONTARIO (*Special*).—Ruth St. Denis will be the opening attraction at the Russell Aug. 27.

The Honey Girls scored hit at Dominion week Aug. 24. Angelo Patricolo, Ed Vinton and "Buster," Josie O'Meers, Wills and Hassan, Pierre Pelitier and company and West and Boyd also pleased very large audiences.

Manager Ken Finlay, of Francis and Family theaters, opened the Imperial on night of Aug. 24 to the largest audience ever seen at a moving picture house. The theater is the most beautiful here and contains a $20,000 pipe organ. The pictures are of the high standard of Francis and Family, which are also playing to capacity business this week. J. H. DUNN.

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BOSTON

"The Model Maid" for New York Next Week—Hub Houses Open

BOSTON, Sept. 1 (*Special*).—With the exception of the Hollis Street (whose manager, Charles J. Risch, is still in Europe) the theatres are now all open or about to open. The Majestic began its season last week with "The Model Maid," by Philip Bartholomae, with music by Silvio Hein. The cast:

Daisy Hollister ..... Florence Mackie
Silvia Walsh ..... Helen Lee
Maisie Dearborn ..... Gwenallyan Jocelyn
Vera Randolph ..... Elsie Hitz
Nina Barber ..... Geraldine Blair
Dolly Sweet ..... Gladys Zell
Huggins, a butler ..... John E. Wheeler
Walter Hollister ..... Donald Macdonald
Frederic ..... Allen Kearns
Billy ..... John Boyle
Joe ..... Charles Murray
John ..... Frank Parker
Blair Swigget ..... Anna Wheaton
The Duke of Tormina ..... Joseph Lertora
Mrs. Swigget ..... Nettie Black
Anastasia ..... Alice Hageman
Josie, a maid ..... Rae Berdoin
Sally Smith ..... Claiborne Foster

The Boston engagement is to be a short one, for the new piece is to be moved to the Shubert in New York next Monday. In his book Mr. Bartholomae has met with considerable freshness the device of putting forth the action as the dream of one of the characters. After Dream Maidey and Nightmare have danced about the bedroom of Daisy, who has come home weary from a ball, the play proceeds as her amorous adventures with a handsome Italian duke in the midst of which Daisy, to be near the object of the affections, takes service in the house of her rival. The book displays the author's usual ingeniousness and Mr. Hein's music is sufficient unto the purpose.

"Earl," at the Colonial, has, as was expected, caught on well. It will stay for four weeks more.

"Along Came Ruth" replaced "Under Cover" at the Plymouth, Aug. 31. James Kilgour, James Bradbury, Edgar Nelson, Maude Turner Gordon, and George Clark are in the cast; while the new Ruth is Florence Shirley, for the past few years well known here as the ingenue of John Craig's company at the Castle Square. Miss Shirley was slated for a part in "Potash and Perlmutter," but at the last moment was discovered as particularly available as Ruth, and was transferred to Mr. Savage.

The Shubert began its season last night with Arthur Hammerstein's Casino production, "High Jinks." The cast is headed by Stella Mayhew, and the faith of the management in Boston's response to the piece is indicated in the definite announcement of a five weeks' engagement.

John Craig, last night, began his seventh season as manager of the Craig Players, at the Castle Square, with "Over Night."

W. H. Leahy, who after a few weeks at the Majestic moved his stock company to the Wilbur for a week, has now taken the Boston for an extended term, and will continue there his stock system until Oct. 3. After that he will make the interesting venture of a sixteen weeks' season of grand opera. For the opera season he has secured the chorus, orchestra and ballet of the Boston Opera, which this year is to have no season on account of the war. For this week, and for at least one week more, the company at the Boston is headed by Dustin Farnum, playing first "The Virginian" and then "The Squaw Man." Edna Baker also comes to play opposite Mr. Farnum. Other well-known stars have contracted with Mr. Leahy.

Three houses are to open for the season with Labor Day matinees, the Wilbur with Will Hodge in "The Road to Happiness," the Cort with "Peg o' My Heart," and the Tremont with Fannie Ward in "Madam President."

The wonderful theatrical collection of the late Sam Marx, of Chicago, has been purchased by the Old Friends' Club of that city. Mr. Mayer had thousands of playbills, many of them scarce, and Boston's collectors of dramatic material tried to obtain them, only to learn of their purchase by the club.

J. J. Shubert was in town last week to see "The Model Maid." And Arthur Hammerstein, Otto Hauerbach, and Rudolph Friml came over last night to see their joint effort, "High Jinks."

It is announced that W. J. Ferguson, of the Madam President" company, is the only living actor who was in the cast of "Our American Cousin" the night Lincoln was shot. Is this so? Can any reader say? FOREST IZARD.

CHICAGO

Gotham Successes Win Out in the Mid-Metropolis—Vaudeville Capers

CHICAGO (*Special*). — "Potash and Perlmutter," the cast being virtually the same as was seen in New York, made its first appearance here last week at the Olympic, and was a hurrah from first to last.

The Columbia is offering "The Million Dollar Dolls." Lewis and Dody are featured. The scenic and mechanical effects are excellent, and a chorus of mechanical dolls is one of the bright, amusing novelties. The Mischief Makers, a company, featuring Lalla Selbini and Sallie Fields, is in its second week at the American Music Hall. Rose Rydell's London Belles have been cordially welcomed at the Star and Garter.

"Peg o' My Heart" made a record at the Garrick last week, and "A Pair of Sixes," at the Cort, was not far behind.

"Daddy Long Legs," at Powers's, has passed its two hundredth performance, and is now in its last week. It goes to New York; "The Whirl of the World" closed successfully at the Grand Saturday night. "The Sleepers" take the road next week from good business at the La Salle.

The first performance of "Joseph and His Brethren" was given at the Auditorium Saturday night.

"Under Cover" opened at the Grand Monday night. The cast is headed by H. B. Warner. He is supported by Isabel Irving, Thomas Meighan, Rita Stanwood, Frank Kingdon, Ruth Donnelly, E. M. Dresser, William Courtleigh, Jr., Frances Stamford, Mahdah Weems, and Earle Mitchell.

Sept. 6 two premieres will take place. Edith Taliaferro will be seen for the first time in "Tipping the Winner," at the Blackstone. On the same night "One Girl in a Million" will be disclosed at the La Salle. A Chicago dancer of growing celebrity, named Patsy Shelley, a sprightly young danseuse of the bronkean persuasion, will make her professional debut with the piece.

Sept. 7 Margaret Illington starts the season at the Princess in a return engagement of "Within the Law." On the same night Florence Reed will appear at Powers's in Merton's "The Yellow Ticket."

"For the Love of Mike," a musical comedy headed by John Nicholson, is doing well at the National. "Little Lost Sister," in its second season, is the attraction at the Crown. Rose Sankey again heads "The Trail" at the Victoria. Rodney Hansen and Marie Nelson are doing paying business with "One Woman's Life," at the Imperial.

In vaudeville: At the Majestic, Elizabeth Ring, Charles King, Edwin Stevens (veteran), and the Empire Comedy Four.

At the Palace, "Neptune's Garden of Living Statues," and "The Dance of the Vampires"; also, Ed Flanagan and Mealy Edwards in "Off and On."

Monday evening a new vaudeville house was opened and formally dedicated to the public in the heart of the old West Side. The new theater, called the American, located at Madison and Ashland Boulevard, is controlled by Jones, Linick and Schaefer, and will be managed in conjunction with the Colonial and Majestic, presenting Marcus Loew bookings at popular prices. The house itself is one of the finest in this city.

The Academy opened a week ago with rather fair business. The house has been newly decorated and makes a fine appearance.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—The engagement of the Exposition Stock company at the Spreckels has been extended for one week, owing to the fact that the Orpheum, Sheedy's new vaudeville house, will not open here until Sept. 7. The Sleepers" was the offering for the week of Aug. 17, and has been greeted with packed houses. All of the regular members of the stock were cast to advantage. Raymond Whitaker, as Jim Bass, favorite, has joined the cast, and is busy making old acquaintances.

The Empress Stock closed week ending Aug. 16, and it is reported that the house will re-open again under new policies.

Stella Wells, late of the Empress Stock, has signed contracts to appear in the Orpheum productions. Other signed in the Orpheum productions. Harry Girard is "Pop" Potash, Jr., behind over the Pantages Circuit.

MARIE DE BRAY CHAPMAN.

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WASHINGTON

Poli Stock Starts Fall Season—"Dragon's Claw" to Open National

WASHINGTON, D. C. (*Special*).—With the current week, the Poli stock, enters into the regular Fall and Winter season with the presentation of "The Heart of Maryland," with Loretta Jewell scoring in the role of Maryland Calvert, strongly supported by Carl Brickert as the young American officer, Allan Kendrick. There will be many changes and new engagements of new people as the season gets under way. "Girls," the Clyde Fitch comedy, was a success last week. The comedy introduced additions to the company in William H. Evarts and Ada Sherman. Harry Andrews has been reengaged for the Winter season as the play producer.

The season at the National Theater begins on Labor Day, a week earlier than scheduled. The opening attraction will be Elsie Ferguson in the Austin Strong play, "The Dragon's Claw." The principals of the supporting company include Frederic de Belleville, Frank Mills, Paul Everton, Robert Payton Gibbs, Francis Conlan, Ida Waterman, Suzanne Halpine, Lowell Sherman and Madge Corcoran. Other attractions to immediately follow are John Bunny in "Bunny in Funnyland," Charlotte Walker in "The Better Way," Hazel Dawn in "The Debutante," and Otis Skinner in his new starring vehicle, "The Silent Man."

The Lyman H. Howe Travel Festival's second week's stay at the Columbia Theater continues to large attendance. After the completion of the photoplay season, which has probably a fortnight longer to run, the regular Fall and Winter dramatic season will be in force. "The Rule of Three" is announced as the opening attraction.

B. F. Keith's opening of the new season the current week finds that playhouse crowded by an attractive programme, including Cecil Lean, Cleo Mayfield and company, Jack Wilson, Frankyn Batis and company, Winona Winter, Ed Gallagher and Bob Carlin, Rose Crouch and George Welch, Newhoff and Phelps, and the Spissell Brothers and Mack.

The Paul J. Rainey's African Hunt pictures continues at the Belasco.

Frank Schmid, formerly at Poli's Theater, has become associated with T. Arthur Smith in the management of the amusement theater ticket bureau of the Smith agency. Mr. Schmid is a son of Ed S. Schmid, the Washington bird man.

Willard Robertson, for the past three seasons a member of the Columbia Players, and for that length of time a member of Charlotte Walker's "The Trail of the Lonesome Pine" company, announces his intention of retiring from the stage to begin the study of law in this city.

Barney Gerard's "Follies of the Day," this week's Gayety burlesque, presents again to notice two strong past favorites, Gertrude Hayes and Sam Sidman.

JOHN T. WARDE.

LOUISVILLE

Old Hopkins Theater Burns—Keith Vaudeville at New National

LOUISVILLE, KY. (*Special*).—The opening of the 1914-15 theatrical season approaches. The Parks, Fontaine Ferry, and Riverview, which have been successful during the Summer season, will soon close.

The Masonic is the first of the regular houses to open. "The Charming Widow," a musical burlesque being the attraction week Aug. 24. Andy Lewis, with his International Girls, and Vera George, will follow. The Masonic will be in the burlesque field as a part of the Progressive Wheel and announces a strong booking.

The season at the New Buckingham will open with "The Merry Whirl" Aug. 30. Manager James P. Whallen will control the affairs of this old reliable amusement place and will again be assisted by Horace McCrocklin as business manager.

B. F. Keith vaudeville will, during the 1914-15 season, be given at the New National, the old management at that house having retired from the field. The date of the opening of Keith's has not yet been named.

The old B. F. Keith's has resumed its old name of the Mary Anderson Theater and will probably be used for the exhibition of high-class moving pictures.

As usual, the season of Macauley's will be inaugurated by Al G. Field's Minstrels, which attraction has opened season at Macauley's for many years. The dates will be Sept. 6, 7.

The Gayety will also open early in September again with Manager Charles Taylor in charge.

The Barnes Circus and the 101 Ranch Wild West Show are both booked for appearances here week of Sept. 7.

Manager John T. Macauley was in Europe at the outbreak of the war, but was one of the fortunate ones in getting to this side without trouble. He has secured an unusually strong list of attractions for his pretty playhouse.

The famous old Hopkins Theater was entirely destroyed by fire Aug. 24. Its history is closely identified with theatrical Louisville. Bernhardt and many famous stars appeared there. At the time of its destruction it was used as a moving picture house.

The death of Samuel Maina, for many years Louisville correspondent of the New York *Clipper*, was deplored by all old timers interested in the amusement game in this city.

Pressley L. Hamilton will continue as treasurer at Macauley's Theater during the coming season and Larue Meffert will act in the same capacity at the new home of B. F. Keith's. Both are deservedly popular.

CHARLES D. CLARKE.

TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—Grand Theater opens Sept. 12 with Neal O'Brien's Minstrels. Ruth St. Dennis Sept. 24.

Ross Garver, manager for the Varieties, has entered into partnership with Jack Hoeffer. They are to open a house at Burlington, Ia.

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PITTSBURGH

Davis Players Will Close in "Lady Frederick"—"Freckles" Draws

PITTSBURGH, PA. (*Special*). — "Freckles" drew good houses at the Lyceum Aug. 24-29. The company was a good one, and in the cast were Allan St. John, Edith La Boe, Adelaide Haine, Edwin Dale, Albert Hughes and others.

"The Blindness of Virtue," week of Aug. 31.

The Grand was packed to overflowing week of Aug. 24 when Sarah Truax and the Davis Players were seen in "Mrs. Dane's Defense." The role of Mrs. Dane was in the hands of Miss Truax, and her portrayal proved a very effective one. Edward Lynch was all that could be desired as Sir Daniel; Mr. Baker-Moore, a newcomer, made an earnest Lionel, and Mabel Carruthers, Edwin Robbins, Hal De Forrest, May Reardon, Jessie Pringle and other members of the company were well cast. "Lady Frederick" is the offering week of Aug. 31, with Miss Truax in the title-role.

The Franco-German war scenes were vividly enacted in pictures at the Nixon Aug. 24-29. "The Call of the North" and "My Official Wife" were the photoplay offerings at the Sheridan Square.

The Honeymoon Girls proved a meritorious offering at the Gayety, week Aug. 24. Phil Ott and James Bowland were the chief funmakers. The Girls of the Moulin Rouge followed. The Victoria also had a good offering in The City Sports, which was followed by the Cherry Blossoms.

The Indian performances of Hiawatha continue at Squaw Run, but will only do so for one more week, the engagement having then run twelve weeks.

The Iron City Wrecking Company purchased, at a sale on a landlord's warrant, the stand and equipment of the Motordome and Amusement Company for $1,675. A petition in bankruptcy was filed against the company last week.

In the U. S. District Court, Justus Miles was appointed receiver for the bankrupt estate of the Pitt Theater company of this city. The former receiver, Frank McHendry, has been appointed by the Court of Common Pleas on the petition of creditors during June. Bond was fixed at $25,000. The new receiver is authorized to sell the property of the bankrupt at public or private sale, in part or as a whole, subject to the approval of the U. S. Court.

The offering of the Davis Players of "Lady Frederick" at the Grand the first week in September will close the Summer stock season. The house will open Labor Day when vaudeville will be resumed.

The Fall theatrical season will open in Pittsburgh Sept. 7. May Robson in "Martha-by-the-Day" will open the Nixon and Sam Bernard the Alvin in "The Belle of Bond Street."

D. JAY FAGINSEN.

ST. PAUL

Huntington Players Win in "Stop Thief"—"The Whip" Opens Metropolitan

ST. PAUL, MINN. (*Special*).—"Stop Thief" was presented by the Huntington Players at the Shubert Aug. 23-29. Harry Gaell was Duncan, and Margaret Lotus his accomplice. Duncan Penwarden appeared as James Clunez. Edward Tilburne as William Carr, and Jessie Brink as Mrs. Carr. Earl Lee, Lyle Clement, Guy Durrell, J. E. Irvin, Monroe De Witt and others cleverly filled out the cast. "The Master Mind" Aug. 30-Sept. 5. "David Harum," Sept. 6-12.

The Metropolitan was dark Aug. 23-29. The regular season opened with "The Whip" Aug. 30-Sept. 5. Fiske O'Hara Sept. 6-12.

The Orpheum had Morris Cronin, Matthews and Shayne, Walter S. Dickinson, Randalls, Claude Golden, Lee Salvagnis, and Lockett and Waldron.

William H. St. James and company in "The Come On" headlined the Empress bill.

John P. Kirk is again occupying the managerial chair at the Star, which had its first week of Progressive Wheel Burlesque with the Monte Carlo Girls Aug. 23-29.

The Grand inaugurated its third season of Eastern Wheel burlesque with the Behman Show Aug. 23-29.

There is a rumor current that the Minneapolis Symphony Orchestra may change its name to the Twin City Symphony Orchestra and play a season of concerts in St. Paul as well as in the sister city.

JOSEPH J. PRISTER.

ST. LOUIS

ST. LOUIS, MO. (*Special*).—"The Chocolate Soldier" was given a worthy production by the Park Theater Musical Comedy company Aug. 24-30. Marguerite Crawford as Aurelia and James Stevens in the title-role did excellent work. Eleanor Henry as Nadina was well received. Others in the cast deserving special mention for their competent work are Carl Hayden, Charles Huntington, Louise Allen, and Billy Kent. Aug. 31-Sept. 5, The Players, a new stock organization, in "A Woman's Way." "The Chocolate Soldier" will be played a second week at the Shenandoah Theater on the South Side.

The American Theater opened on Aug. 23 with "The Prince of To-night." Despite the extreme heat the offering drew well. Tom Arnold and Charles Corwin scored. Aug. 30-Sept. 5, "The Winning of Barbara Worth."

Charles Robinson and the Carnation Beauties held the boards at the Princess Aug. 23-29, where they played to good business. Aug. 30-Sept. 5, "The Million Dollar Dolls."

Rosula Benton, Lee Hickman, and Tony Kennedy were among the favorites who held forth at the Standard, Aug. 23-29. Aug. 30-Sept. 5, The Gay Widows.

At the Gayety, The Progressive Girls played Aug. 23-29. Aug. 30-Sept. 6, The Darktown Follies.

V. S. WATKINS.

RICHMOND

RICHMOND, VA. (*Special*).—Empire Theater: All last week, with matinees Tuesday, Thursday, and Saturday, the Lucille La Verne company in "Over Night."

Lyric Theater: All last week, with daily matinees, popular vaudeville and pictures.

The La Verne company's second offering to the Richmond playgoing public afforded the public here its first opportunity of seeing the entire company. Considerable interest is taken in little Mary Miles Minter, who starred last week in "The Littlest Rebel." Edwin Arnold, who pleased last week, played an important part in the success of "Over Night." Jack Crosby was introduced to the Richmond public last week in a pantomime sketch, with John Bunny. Viola Fitzpatrick, Arthur Bethlett, stage director; Crosman Brown, son of Henrietta Crosman, and George Wellington are members of the company.

Last week's Lyric bill included Rowland & Brothers, Largay and Snee, the Six Little Songbirds, Trio of Macks, the Three Ellysons, Albright and Mack, the Musical Krellis, Rice and Kilpy, Lady Sen Mei, the sketch, "Making the Movies;" McIntyre and Sutton, and accompanying each bill the Hearst-Selig Pictures.

Manager Charles L. McKee, of the Bijou Theater, has received a list of the attractions to be offered at the Bijou Theater from the opening of the season to the second week in January as follows: Aug. 31, "Auto Girls"; Sept. 7, "Yankee Doodle Girls"; Sept. 14, "Cabaret Girls"; Sept. 21, "City Sports"; Sept. 28, "Cherry Blossoms"; Oct. 5, "The Tempters"; Oct. 12, "Girls of Follies"; Oct. 19, "Bys Mail"; Oct. 26, "Folly Burlesquers"; Nov. 2, "Whirl of Mirth"; Nov. 9, "Ballah"; Nov. 16, "Heart Charmers"; Nov. 23, "Beauty, Youth and Folly"; Nov. 30, "Transatlantics"; Dec. 7, "Gay Morning Glories"; Dec. 14, "Blue Ribbon Girls"; Dec. 21, "Gay Widows"; Dec. 28, "Tango Queens"; Jan. 4, "City Belles."

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DATES AHEAD

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DRAMATIC

ALONG Came Ruth (Henry W. Savage): Boston Aug. 31—indef.

ANNIE Laurie (Rowland-Clifford and Gaskill-MacVitty): Bloomington, Ill., 4. Springfield 5, St. Louis 6-12, Kansas City 13-19.

ARLISS George (The Liars): Concord, N. H., 2. Manchester 3, Worcester, Vt., 4. Hamilton, Ont., Can., 7. London 8, Peterboro 9, Kingston 10, Ottawa 11, 12, Renfrew 14, Sunbury 15.

BEAUTIFUL Adventure (Chas. Frohman): Stamford, Conn., N.Y.C. 5—indef.

BLINDNESS of Virtue (Frank Hurst): Pittsburgh 31-Sept. 5, Altoona 7-9, Johnstown 10-12, Phila. 14-26.

BURKE, Billie (Chas. Frohman): Long Branch, N. J., 11-12.

CALL of the Cumberland (Gaskill and MacVitty): Kansas City, Mo., Aug. 29-Sept. 5, St. Joseph 6-9, Des Moines, Ia., 10, 11, West Liberty 12, Cedar 13-Oct. 4.

CALLING of Dan Matthews (Gaskill and MacVitty): Jackson, Mich., 2, Adrian 3, Kalamazoo 4, Lansing 5, Battle Creek 6, Kalamazoo 7, Charlotte 8, Flint 9, Port Huron 10, Saginaw 11, 12, Grand Rapids 13-19.

CALLING of Dan Matthews (Gaskill and MacVitty): Cameria, Wis., 2, Portage 3, Stoughton 4, Elkhorn 5, Kenosha 7, Burlington 8, Belvidere, Ill., 9, Sycamore 10, Sterling 11, Freeport 12, La Salle 13, Princeton 14, Streator 15.

CAMILLE (Wm. N. Smith): Windsor, Mo., 2, Harrisonville 3, Butler 4, Pleasanton, Kan., 5, Mulberry 6, Lockwood, Mo., 7, Ash Grove 8, Mountain Grove 9, West Plains 10, Thayer 11, Poplar Bluff 12, Walnut Ridge, Ark., 14, Batesville 15, Newport 16.

CLARKE, Harry Corson, and Margaret Dale Owen: London, Aug. 29-Sept. 5.

CONFESSION, The (Frank C. Rhoades): Elgin 30-Sept. 5, Cincinnati 6-19, Chgo. 19-26.

CORDELIA Blossom (Klaw and Erlanger): N.Y.C. Aug. 31—indef.

DADDY Long Legs (Henry Miller): Chgo. March 16-Sept. 5.

DON'T Lie to Your Wife (Co. A: Primrose and McGillian): Prairie du Chien, Wis., 2, Minneapolis, Ia., 3, 4.

DON'T Lie to Your Wife (Co. B: Primrose and McGillian): Mitchell, Ill., 2, Fairbury 3, Ottawa, Ill., Moline 5.

DREW, John (Chas. Frohman): N.Y.C. 7—indef.

DUMMY, The (Play Producing Co.): N.Y.C. April 15—indef.

ELDER Son (Wm. A. Brady): N.Y.C. 14—indef.

FISKE, Mrs. (Harrison Grey Fiske): Buffalo 17-19.

GIRL He Couldn't Buy (O. E. Woe): Lykens, Pa., 2, Tower City 3, Williamstown 4, Lancaster 5, York 7.

GRENT Rep. Players: Rockford, Ill., 2.

HE Comes Up Smiling (Al. H. Woods): Phila., 4—indef.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. 7—indef.

IT Pays to Advertise (Cohan and Harris): Rochester, N.Y., 31-Sept. 5, N.Y.C.—indef.

JOSEPH and His Brethren (The Lieblers): Chgo. Aug. 30—indef.

KISMET (Klaw and Erlanger and Harrison G. Fiske): London, Ont., Can., 4, 5, Toronto 7-12, Hamilton 14, 15, Kingston 16.

KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7—indef.

LION and the Mouse (George H. Bubb): Colon, Mich., 2, Vicksburg 3, Cassopolis 4, Michigan City, Ind., 5, Knox 7, Syracuse 8, Cromwell 9, Albion 10, Auburn 11, Cheboygan 12, Alpena 14, Argos 15, Rochester 16.

LITTLE Lost Sister (John J. Ferraro): Detroit 30-Sept. 5, Toledo 6-12, Columbus 14-19.

MIRACLE Man (Cohan and Harris): Hartford, Conn., 14-19.

MISSOURI Girl (Merle H. Norton): Victor, Ia., 2, Ladora 3, Newton 4, Dallas Center 5.

MISSOURI Girl (Merle H. Norton): Houston, Minn., 2.

MONEY Makers (Selwyn and Co.): Washington 14-19.

O'HARA, Fiske (Augustus Pitou, Jr.): Minneapolis 30-Sept. 5, St. Paul 6-12.

OMAR, the Tentmaker (Tully and Rockland): Winnipeg, Man., Can., 31-Sept. 5, Duluth, Minn., 7-9, Superior, Wis., 10, Eau Claire 11, Winona, Minn., 12, Minneapolis 13-19.

ON Trial (Cohan and Harris): N.Y.C. Aug. 18—indef.

ONE Woman's Life (Rowland and Clifford): Chgo. Aug. 16-Sept. 5, Dayton, O., 6-9, Columbus 10-12.

PADDEN, Sarah (United Play Co.): Kankakee, Ill., 4, Peoria 6-8.

PAIR of Sixes (H. H. Frazee): N.Y.C. March 30—indef.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 9—indef.

PAIR of Sixes (Western: H. H. Frazee): Poughkeepsie, N. Y., 3, Elyria, O., 4, Moline, Ill., 6, Davenport, Ia., 7, Ottumwa 8, Omaha, Neb., 9, 10, Grand Island 11, Cheyenne, Wyo., 13, Denver 13-19.

PAIR of Sixes (Eastern: H. H. Frazee): Wilkes-Barre, Pa., 3, Scranton 4, Mauch Chunk 5, Bethlehem 6, Easton 10, Allentown 11, Lancaster 12, Harrisburg 13, York 15, Cumberland, Md., 16.

PAIR of Sixes (Central: H. H. Frazee): Huntington, Pa., 14, Altoona 15.

PEG o' My Heart (Oliver Morosco): N.Y.C. Aug. 15-Sept. 5, Boston 6—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 22—indef.

POLLY of the Circus (Weis and Mexon): Brattleboro, Vt., 2, Greenfield, Mass., 3, Pennington, Vt., 4, Meriden, Conn., 5, Phila., 7-12.

POTASH and Perlmutter (Al. H. Woods): N.Y.C. Aug. 16, 1913-Sept. 5, 1914.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods); Granville, N. Y., 2, Bennington, Vt., 3, Greenfield, Mass., 4, Brattleboro, Vt., 5, Rutland 7, Claremont 8, Bellows Falls 9, Randolph 11, Barre 12, Berlin, N. H., 14, St. Johnsbury, Vt., 15, Newport 16, Sherbrooke, Que., Can., 17, Burlington, Vt., 18, Robbon, May (Academic Producing Co.): Buffalo 31-Sept. 5.

ROSARY, The (Rowland and Clifford): Battle Creek, Mich., 10.

RULE of Three (New Era Producing Co.): B'klyn, 31-Sept. 5.

SEVEN Keys to Baldpate (Cohan and Harris): Des Moines, Ia., Aug. 27-Sept. 3, St. Paul 13-19.

SHEPHERD of the Hills (Louis Greiner): Bridgeport, Conn., 31-Sept. 2, Worcester, Mass., 3, Palmer 4, Springfield 5, Woonsocket, R. I., 7, 8, Holyoke 9, Greenfield 10, Manchester, N. H., 11, 12.

SHEPHERD of the Hills (Gaskill and MacVitty): Livingston, Mont., 2, Bozeman 3, Butte 4, Anaconda 5, Great Falls 6, Helena 7, Missoula 8, Wallace, Ida., 9, Spokane, Wash., 10, Lewiston, Ida., 11, Walla Walla, Wash., 12, North Yakima 14, Tacoma 15, Victoria, B. C., 16.

SHEPHERD of the Hills (Gaskill and MacVitty): New London, Wis., 2, Green Bay 3, Sturgeon Bay 4, Manitowoc 5, Sheboygan 6, Oshkosh 7, Princeton 8, Cambria 9, Portage 10, Evansville 11, Clinton 12, Madison 13, Brodhead 14, Shullsburg 15, Galena, Ill., 16.

SPENDTHRIFT, The (O. E. Woe): Burlington, Vt., 2, Tupper Lake, N. Y., 3, Chateaugay 4, Plattsburg 5, Ottawa, Ont., Can., 7, 8, Renfrew 9.

SPENDTHRIFT, The (Co. A: Primrose and McGillian): Elkader, Ia., 2, Portage, Wis., 3, Appleton 4, Oshkosh 5.

SPENDTHRIFT, The (Co. B: Primrose and McGillian): Columbus, Wis., 4, Tomah 5, La Crosse 6.

STORY of the Rosary (Rowland and Clifford): N.Y.C. 7—indef.

SUNNY South (J. C. Rockwell): Winthrop, N. Y., 2, Norfolk 3, Waddington 4, Norwood 5, Clayton 7, Gananoque, Ont., Can., 8, Athens 9, Cardinal 10, Morrisburg 11, Cheserville 12, Winchester 14, Merrickville 15, Carlton Place 16, Pembroke 17, Eganville 18, Arnprior 19.

THAT Printer of Udell's (Gaskill and MacVitty): Lancaster, Wis., 2, Mt. Horeb 3, Richland Center 4, Prairie du Chien 5, Dubuque, Ia., 6, La Crosse, Wis., 7, Manchester, Ia., 8, Strawberry Point 9, Hopkinsam 10, Monticello 11, Elgin 11, Calmar 14, Elkader 15.

THIRD Party (F. Ray Comstock): N.Y.C. Aug. 13—indef.

TIPPING the Winner (Klaw and Erlanger): Toledo, O., 4, Chgo. 6—indef.

TO-DAY (Co. A: Wm. A. Brady): N.Y.C. 5-12.

TO-DAY (Co. B: Wm. A. Brady): Albany 14, Toledo 16-19.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.

TOO Many Cooks (Wm. A. Brady): Frisco Aug. 23-Sept. 5, Oakland 6-12, San Jose 13, Modesto 14, Stockton 15, Sacramento 16.

TOWN Fool (Harry Green): Elsberry, Mo., 2, Barry, Ill., 4, New Canton 5, Grigsville 7, Chapin 8, Ipava 9, Avon 10, Bushville 12, Mason City 14, Monticello 15, Villa Grove 16.

TRAFFIC, The: Chgo. Aug. 16-Sept. 5.

TWIN Beds (Wm. Harris, Jr.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Erie, Pa., 1, 2, Jamestown, N. Y., 3, Hornell 4, Ithaca 5, Utica 7, 8, Schenectady 9, 10, Troy 11, 12, Wilkes-Barre, Pa., 14-16, Scranton 17-19.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 20—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

WHAT Happened at 22 (John C. Fisher): N.Y.C. Aug. 31—indef.

WHERE the Trail Divides (Primrose and McGillian): Burlington, Ia., 4, Davenport 5, Rock Island, Ill., 6.

WHILE the City Sleeps (Rowland and Clifford): Columbus, O., 31-Sept. 5, Pittsburgh 7-12, Buffalo 14-19.

WHIP, The (Comstock and Gest): St. Paul 30-Sept. 5.

WILD Oats (Comstock and Gest): Boston 7—indef.

WINNING of Barbara Worth: St. Louis 31-Sept. 5.

WITHIN the Law (Selwyn and Co.): Buffalo 31-Sept. 5, Chgo. 6-26.

TRAVELING STOCK

BYERS: Weyauwega, Wis., 2-Wellsville 7-12.

CHICAGO (Chas. H. Rose-Kam): Olean, N. Y., 31-Sept. 5, Sharon, Pa., 7-12, Meadville 14-19.

CORNELL-Price Players: Greensburg, Ind., 31-Sept. 5.

EARLE: Portland, Ind., 31-Sept. 5.

GILSON-Bradfield: Lawton, Okla., 31-Sept. 5.

GORDINIER Brothers: Sherrard, Ill., 31-Sept. 5.

HARRISON Theater: Comanche, Tex., 24-Sept. 6.

IMPERIAL: Springhill, Kan., 2-5.

KERNE, Lorraine, Associate Players (Grand Producing Co.): Sioux City, Ia., 31-Sept. 6.

LONG, Frank E.: Platteville, Wis., 31-Sept. 5, Decorah, Ia., 7-12, Amherst, Wis., 14-17.

MARTIN, Theresa L.: Strawberry Point, Ia., 31-Sept. 5.

RICHARDSON: Independence, Kan., 30-Sept. 5.

SHOREY, Ethel May: Pittsfield, Me., 31-Sept. 5, Dexter 7-12.

SHORTELL: Woodsport, N. Y., 31-Sept. 5.

URBAN: Bath, Me., 31-Sept. 5, Damariscotta 7, Togus 8, Thomaston 9, Vinal Haven 7-9.

VINTON, Myrtle: Central City, Ia., 31-Sept. 5.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Phila. 7-19.

ALMA, Where Do You Live? (E. G. Rockwell): Blue Earth, Minn., 2, Algona, Ia., 4, Belmont 5, Hampton 7, Jefferson 8, Perry 9, Onion 10, Story City 11, Marshalltown 12, Waterloo 13, Independence 14, Charles City 15.

BRINGING Up Father (Co. 1: Charles Foreman): Port Jervis, N. Y., 14, Middletown 15, Franklin Furnace, N. J., 16.

BRINGING Up Father (No. 2: Chas. H. Yale): Freehold, N. J., 2, Perth Amboy 4, Plainfield 5, Reading, Pa., 7-9, Trenton, N. J., 10-12, Paterson 14-19.

BRINGING Up Father (Co. 3: Archie McKenzie): Stamford, Conn., 12, Haverstraw, N. Y., 14, Poughkeepsie 15, Schenectady 16.

ELOPERS, The (Harry L. Cort): Chgo. June 27-Sept. 5.

FOR the Love of Mike (John Nicholson): Chgo. Aug. 23-Sept. 12, Cinti., O., 13-19.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Meadville, Pa., 2, Greenville 3, Ashtabula, O., 4, Ann Arbor, Mich., 5, Pontiac 6, Saginaw 7, Bay City 8, Port Huron 9, Jackson 10, Battle Creek 11, Kalamazoo 12, Marshall 13, Aurora, Ill., 14, Rockford 15, Freeport 16.

GILBERT and Sullivan Opera Co.: Salt Lake City 1-4, Frisco 7-19.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

HIGH Jinks (Arthur Hammerstein): Boston Aug. 31—indef.

LADY of the Slipper (Chas. Dillingham): Rochester, N. Y., 7-12.

MODEL Maid (Philip Bartholomae): Boston Aug. 25—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettengill): Newburgh, N. Y., 2, Kingston 3, Hudson 4, Hitzabeth, N. J., 10-12, N.Y.C. 14-19.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Macon, Ga., 2, Hawkinsville 3, Fitzgerald 4, Americus 5, Albany 7, Eufaula, Ala., 8, Montgomery 9, Selma 10, Meridian, Miss., 11, Mobile, Ala., 12, New Orleans 13-19.

MUTT and Jeff in Mexico (Co. 3: Gif Williams): Wilkes-Barre, Pa., 10, Pittston 11, Scranton 12, Honesdale 13, Susquehanna 15, Oswego, N. Y., 16.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Bound Brook, N. J., 2, Easton, Pa., 3, South Bethlehem 4, Pottsville 5, Pottstown 7, Phoenixville 8, West Chester 9, Hanover 10, Columbia 11, York 12, Lancaster 14, Lebanon 15, Harrisburg 16.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 10—indef.

PRINCE of Pilsen (Perry J. Kelly): Syracuse, N. Y., 31-Sept. 5, Detroit, Mich., 7-12, Fremont, O., 14, Elyria 15, New Castle, Pa., 16.

PRINCE of To-Night: Chgo. Aug. 23-Sept. 2.

QUAKER Girl (John Slocum): Portland, Me., 7.

SARI (Henry W. Savage): Boston Aug. 24—indef.

SEPTEMBER Morn (Rowland and Clifford): Elkhart, Ind., 2, Coldwater, Mich., 3, South Bend, Ind., 4, 5, Benton Harbor, Mich., 6, Battle Creek 7, Kalamazoo 8, Lansing 9, Port Huron 10, Flint 14, Ann Arbor 15, Jackson 16.

SEPTEMBER Morn (Rowland and Clifford): Bloomington, Ill., 2, Aurora 3, Waukegan 4, Waukesha, Wis., 5, Kankakee, Ill., 6, Indianapolis, Ind., 7-12, Ft. Wayne 13, Marion 14, Union City 15, Muncie 16.

SEPTEMBER Morn (Rowland and Clifford): Peoria, Ill., 4, 5, Chgo. 6-26.

SEVEN Hours in New York (O. E. Woe): Stroudsburg, Pa., 2, Berwick 3, Ashland 4, Gilbertsville 5, Pittston 7, Milton 8, Canton 9.

WARS of the World (Messrs. Shubert): N.Y.C. 5—indef.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. June 1-Sept. 5.

NEW YORK THEATERS.

GEO. M. COHAN'S Theatre, B'way & 42d St. Phone 300 Bryant. KLAW & ERLANGER Managers. Evgs., 8:15; Matinees, Wed. and Sat., 2:15. A. H. Woods offers POTASH & PERLMUTTER. LAST WEEK. Beg. Sept. "IT PAYS TO ADVERTISE"

H. H. FRAZEE'S LONGACRE W. 48th St. near B'way. Tel. Bryant 32. Evs. 8:15. Mats. Wed. & Sat. 2:15. Popular 50c to $1.50 Mats. Wed. 6th MONTH OF THE FUNNIEST FARCE EVER WRITTEN. A PAIR OF SIXES. BY EDWARD PEPLE

CORT Thea., 48th St. East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday. Telephone 3110 Bryant. SELWYN & CO. present UNDER COVER. A melodrama of love, mystery and thrills. By Roi Cooper Megrue

CANDLER Theatre, West 42nd St. near B'way. Tel. Bryant 5564. Evs. 8:20. Mats. Wed. & Sat. 2:20. New York's Newest Playhouse. COHAN & HARRIS PRESENTS (by arrangement with Arthur Hopkins) A new play by a new young American author. ON TRIAL. BY E. L. REIZENSTEIN. Seats 8 weeks in advance

NEW YORK THEATERS.

HARRIS 42nd St., West of Broadway. Evs. 8:15. Mats. Thurs. and Sat., 2:15. SCORES SUCCESS! JOHN C. FISHER presents WHAT HAPPENED AT 22. an original modern American play. BY PAUL WILSTACH

REPUBLIC 42nd St. W. of B'way. Tel. 3303 Bryant. Evs. 8:15. Mats. Wed. and Sat. 2:15. A. H. WOODS presents LEW FIELDS. In a table d'hote comedy in 3 courses entitled The High Cost of Loving. Adapted from the German by Frank Mandel.

GAIETY THEATRE, Bway & 46th St. Evs. 8:15. Mats. Wed. & Sat. Telephone 3110 Bryant. KLAW & ERLANGER Present CORDELIA BLOSSOM. An American comedy from the Cordelia Blossom stories by George Randolph Chester and Lillian Chester.

New Amsterdam 42d Street, near Broadway. Evgs. 8:15. Matinees, Wednesday and Saturday, 2:15. KLAW & ERLANGER, Managers. LAST TWO WEEKS. ZIEGFELD FOLLIES. In the Aerial Garden atop theatre, Even. 9:30. ZIEGFELD DANSE DE FOLLIES

WINTER GARDEN B'way and 50th St. 'Phone 6060 Columbus. Evs. 8:00. Mats. Tues., Thurs. and Sat., 2:00. The Passing Show of 1914. Extra Matinee Labor Day

Phone 5144 Bryant. COMEDY 41st St. E. of B'way. Evenings 8:20. Matinee Tuesday and Saturday 2:20. Last Week of William Elliott's KITTY MACKAY. By Catherine Chisholm Cushing with Molly McIntyre

39th St. Theatre near B'way. 'Phone 6460 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15. LAST WEEK HERE. TOO MANY COOKS. By FRANK CRAVEN. Beg. LABOR DAY MAT. THE THIRD PARTY

SHUBERT THEATRE, 44th St. W. of B'way. 'Phone 6460 Bryant. Evgs. 8:15. Matinees Wed. and Sat. 2:15. Last Week Here—Next Week (Sept. 7th) Chicago. THE THIRD PARTY. With TAYLOR HOLMES & WALTER JONES. Opening Labor Day Mat. THE MAN IN THE MOON

IOWA NOTES

IOWA FALLS, Iowa (Special).—L. G. Pellman, editor of the Opera House Reporter at Rathervill, was in the city Aug. 20 en route to Cedar Rapids and Fort Dodge, where he visited the Sells-Floto and the Ringling shows.

Hugo Brothers are rehearsing the Buyer show, which they recently bought, near Cedar Rapids. Charles McCurran, formerly with the Gentry show, is training the animals, and late in October the show will work to the Pacific Coast and then sail for Australia, where it is booked for two years.

A wedding of theatrical people occurred at Davenport Aug. 13, the contracting parties being Cleo Mae Wallace and Frank Albert Morris. They went to Kansas City, where they are arranging to put out a new opera. Mr. Morris is proprietor of the Morris Stock company and the Boston Ideal Opera company.

Carnivals are barred from Webster City as the result of an edict delivered by the mayor of the town who turned down the application of the Brundage shows for a week in that place. "No carnivals need apply," is the new sign in the city hall as the result of this stand, which the authorities claim is an effort to protect the morals of the city.

M. D. Howe, of Minneapolis, is booking "The Time, the Place and the Girl," and "Baby Mine" in this territory, the booking being under the direction of Guy Crandall.

Boyd Trousdale will head his own company this season, playing three-night stands with royalty plays.

After playing a month in the Central States, Harvey D. Orr will send his "Million Dollar Doll" company through the Southern territory. Roy D. Bampsom will be ahead of the attraction. Mr. Orr has leased the Orpheum at Ida Grove and will install a permanent stock company therein.

May Stewart is reorganizing her company and will open at Traverse City, Mich., the middle of September. Her repertoire will include "Romeo and Juliet," "Twelfth Night," and "Lucrezia Borgia."

One of the McCoy-Lee attractions is "When the Angelus is Ringing," featuring Seumas McMahon.

After the night performance of the Sells-Floto show in Des Moines a couple of payroll attempted to hold up the treasurer of the show but were driven away by circus employees.

Lester C. Wheeler, of Cedar Rapids, who has been one of the secret service men on the President's body guard, has resigned and will act as manager of the Pathe Company in Colorado.

FRANK R. FOSTER.

FT. DODGE

FORT DODGE, Iowa (Special).—The largest crowd that Ringling Brothers Circus ever played to, gathered under their canvas Saturday, Aug. 22; 18,000 people bought tickets, and hundreds of people were turned away.

Miss Alice Nielson, the grand opera prima donna, drew the largest audience ever known under the Chautauqua tent in Fort Dodge, Sunday, Aug. 23. Miss Nelson won the hearts of her listeners from the start.

LILLIAN M. RANKIN.

VAUDEVILLE

"Twelve Pound Look" With Brilliant Ethel Barrymore—"It Can Be Done" Reaches the Varieties

MISS HOPE VERNON. *Bangs, N. Y.*
Appearing in a vocal-violin offering.

THE new season was safely and artistically launched by Ethel Barrymore, when she offered Sir James M. Barrie's little classic, "The Twelve Pound Look," at the Palace Theater.

We have been told that vaudevillegoers do not want anything with dramatic depth or subtlety. Slapstick stuff? Rapid-fire comedy playlets? Skits with sure-fire lines? No, indeed! Audiences are what you make them. Witness the sincerity with which Barrie's delicious study in character has been received and the gentle laughter wrought by his pointed lines.

"The Twelve Pound Look"

Barrie's story of the wife who ran away from her pompous and self-satisfied husband to fight her way as a typist among unsuccessful—but human—folk was admirably, even brilliantly, interpreted by Miss Barrymore and Charles Dalton.

Miss Barrymore plays the understanding Kate with delightful skill and ripened artistry. It is a characterization—in depth, understanding and reading of lines—which we doubt any one on the American stage could equal.

Mr. Dalton was vigorous and capital as the blustering Sir Harry Sims, self-centered in his own success. Vera Pole was satisfactory, too, as the colorless second wife.

Gardner's Fil-em Melodrama

Jack E. Gardner has a light little novelty in his film skit, "Curse You, Jack Dalton!" A movie melodrama—in four acts—is flashed upon a screen in front of which Mr. Gardner stands, acting as interlocutor, explainer, and official adviser of the various characters.

There's Joe, the poor but honest harness maker, the villain, the adventuress, the persecuted heroine and the che-e-ild. The flicker characters listen to Mr. Gardner's advice, talk back in pantomime, and even shake hands from the screen. It is all fairly amusing and rather novel.

It is necessary to throw some light upon Mr. Gardner as he stands in front of the screen. Consequently, the film has a tendency to become a bit gray and indistinct. Some way should be found to center the light upon Mr. Gardner without injuring the effect of the picture.

McDermott Corrals the Laughs

Billy McDermott is really amusing. It's humor of the rougher tramp comedian style, but it *is* humor and has the laugh. Moreover, McDermott doesn't once resort to a blue joke. He proves that it's possible to be clean and amusing at the same time.

John Boyle and Walter Brasil have a dancing act with rather a new note. They appear in the usual silk hats, evening clothes and suede gloves, recite a bit of verse—warning the audience of their intentions—and then they dance. The boys are excellent terpsichorean artists of the eccentric soft shoe type.

What team—except Adelaide and J. J. Hughes—could dance at one theater for ten weeks and never once pall upon their audiences? In their farewell week at the Palace we felt the same fascination created by Adelaide's bewitching dancing and alluring pantomime.

Miss Nichols's Character Songs

Nellie V. Nichols is at her best in character songs. She makes the melody of the young woman with Irish and Hebrew blood amusingly entertaining, and she gets the Italian immigrant girl number over. Miss Nichols has improved quite a lot since last observed at the Palace.

As we noted last week, Dainty Marie has advanced, too. It is interesting to watch an artist gain in smoothness, surety, and style of reaching her audience. Right now Miss Marie has the best aerial act in vaudeville.

Laurence Rising's "It Can Be Done," produced at the Princess last season and last week at the New Brighton, seems admirably fitted for vaudeville. Mr. Rising, who a few weeks ago missed the bull's-eye of Broadway with "Apartment 12-K," evolved a neat little sketch of interest and humor in his earlier theatrical effort.

Rising's Express Train Drama

A realistic glimpse of the observation car of the Empire State Express—speeding through the night between Rochester and Buffalo, is the vivid background. The flashing rails, the roar of the train, the red and green tail lights of the swaying coach catch the atmosphere excellently. Upon the platform a cold, cynical New Yorker and a daring but pretty adventuress meet. She pits her wits against his with his purse as the stake, but she loses out in the end. "They can't get a New Yorker—it can't be done," is the traveler's laconic remark.

"It Can Be Done" has undeniable grip and an effect which, in its graphic staging, is unusual to the two-a-day. Charles E. Evans plays the man with crisp humor and Mabel Frenyear is realistic and attractive as the unscrupulous adventuress.

Mr. Rising's little express train comedy will be running on schedule in the varieties a long time from now.

Bessie Wynn in Songs

Bessie Wynn is, of course, dainty and appealing. She has long been one of our best vocal "singles." Just now she needs several delicate songs with just a little humorous point and some vocal opportunities. She still does the "Chic-Chic-Chicken" song neatly, as well as singing an aria from "Madame Butterfly" sweetly and with considerable dramatic length. But her encore, "Mother, Mother, Pick Out a Boy for Me," isn't the thing.

It is difficult to get good numbers. Miss Wynn has the voice, the personality—everything else. Her costumes, too, are well chosen, especially effective being a creation with fetching lacy trouserettes that almost made an observer forget about the need of songs.

Heath and Millership Win

Bobby Heath and Florrie Millership got over at the New Brighton in their lively "two act," plus the regulation pianist.

They start slowly, but Miss Millership, who is decidedly cute, quickly reaches the audience with a lyric about her search for "a man like Henry Ford." Heath does a little modernized medley of rags anent America's bad luck recently in sports,

"Goodby, tennis,
So long golf,
Farewell polo, too."

The two finish with a sprightly sentimental melody, "Is That All They Do?" and return to demonstrate the difference between love making at present and in the pre-cabaret days.

Perhaps Heath and Miss Millership added a little to be sure of getting over strongly with the beachite audience. For New York they might soft pedal the encore number considerably. Noise isn't necessary—when you have personality.

"Lightning Stroke" is Lurid Stuff

"The Lightning Stroke," Paul Armstrong's production of George Henry Payne's playlet, is supermelodrama—and then some.

Fremier is an Italian electrical engineer who has perfected a telephone which transmits a view of the scene at the other end of the wire. Fremier is penniless and needs something like $5,000 worth of radium to finish his experiment. There is a villainous capitalist and the inventor's pretty wife. You have three guesses as to what happens. Right—the first time! "So there's nothing you wouldn't do to bring him success?" he leerfully suggests and hints at $5,000 then reposing in the safe at his rooms a few doors away. She goes, of course, being a simple melodramatic heroine.

The inventor meanwhile manages to get a little radium and calls up the capitalist. The tele-photo machine works—the scene is visualized to the audience by means of a gauze curtain—and the husband gets a glimpse of his wife struggling with the villain. He runs to the high power switchboard and jerks the lever. Flash—sing—bang! The strugglers disappear in a puff of smoke, for thousands of volts have been flashed over the 'phone with deadly accuracy, in a way which we didn't entirely grasp. However, the thunder outside continues to roll ominously. The machine has evidently raised the deuce with the weather. The inventor staggers from the switchboard just as his wife, in tattered, smoke-begrimed

GROUP FROM GUS EDWARDS'S SONG REVUE. *White, N. Y.*

clothing, crawls over the roofs to his window. The husband registers rage, anger and a few other emotions. "Kill me or take me in your arms!" she cries. So she falls weeping upon the forgiving inventor's bosom.

Ultra-Intense Acting

The acting is very profuse. In fact, if the sketch is super-melodramatic, the playing is hyper-emotional. Louis Alberni acts the inventor. In fact, there isn't a square inch of the stage upon which he doesn't act. Rosamond Carpentier, too, overplays the wife and John Burkell seems to have doubts about himself as the villain.

The sketch needs immediate rewriting. At present the lines almost border upon burlesque melodrama. And something ought to be done with the 100-degrees-in-the-shade tempo of the acting.

"The Lightning Stroke" is a dramatic exclamation point.

FREDERICK JAMES SMITH.

LASKY ACT REHEARSES

"Garden of Peaches" Preparing to Open in Utica on Sept. 14

Jesse L. Lasky sent "The Garden of Peaches," the vaudevillisation of Robert Chambers's "Iole," into rehearsal last week. "The Garden of Peaches" will open at Utica on Sept. 14.

Minerva Coverdale will play the role of the foremost blue pajama girl. With Miss Coverdale will be Sid Braham, Marie Richmond, and Jack Connors.

"The Society Buds," Mr. Lasky's second production, will go into rehearsal on Sept. 7, opening two weeks later at Harrisburg.

SKETCHES FOR COGHLANS

Edgar Allan Woolf Writing Playlets for Rose and Gertrude Coghlan

Edgar Allan Woolf has become playwright extraordinary to the Coghlan family.

Mr. Woolf is now at work on a playlet of modern life, as yet unnamed, for Rose Coghlan, last seen in "Fine Feathers." The sketch will have a cast of four.

Miss Coghlan will spend six weeks creating the principal role of "The Sporting Duchess," being produced in film form by the Lubin Company, before starting rehearsals.

Mr. Woolf has just furnished Rosalind Coghlan, Rose Coghlan's daughter, with a poetic comedy, "The Girl of the Wilds." Supported by Richard Pitman, Miss Coghlan will open in her new vehicle in Jersey City shortly.

ARTISTE TO REMAIN

Kathleen Clifford to Stay in London Despite the War

Kathleen Clifford was to have sailed from England on the *Olympic* on Aug. 29, but changed her plans at the last moment.

Miss Clifford scored one of the biggest hits ever won by an American artiste in London when she appeared at the Empire Theater and had been engaged for the new revue.

It was thought that the European war would cause the postponement of the production, and Miss Clifford planned to return to America for a temporary vaudeville season until the warlike atmosphere cleared.

It is expected the revue will be produced as scheduled.

PRINCESS TO VARIETIES

Two Playlets, "The Bride" and "It Can Be Done," Invade Vaudeville

Two Princess Theater playlets are entering vaudeville.

"The Bride," William Hurlbut's sketch, will be offered in the varieties by Kitty Bryan. The playlet is now being suited to vaudeville needs by Edgar Allan Woolf, and will open on Sept. 14 at Mt. Vernon, playing the New York Keith houses immediately following.

"It Can Be Done," Lawrence Rising's playlet, produced at the Princess, was offered at the New Brighton Theater last week with Charles B. Evans and Mabel Frenyear in the leading roles, created by Holbrook Blinn and May Buckley.

EDDIE HERON FOR LOEW TIME

Eddie Heron is rehearsing his sketch and will open Labor Day week on the Loew time, booked solid for the season.

COMEDY CLUB'S JUBILEE

At the Lyric Theater on Monday evening, Aug. 31, the Vaudeville Comedy Club began its annual jubilee, the entertainment for the entire week being provided to raise money for a permanent building. Performances are being given only at night, and the bill is made up of the leading artists of the variety stage. Over fifty well-known performers volunteered their services, and consequently it was impossible for them all to appear at one time. Various acts are being offered from night to night. Among the more prominent performers are Al. Jolson, Lillian Lorraine, Whiting and Burt, Fox and Dolly, "Ray Monde," Irving Berlin, Anna Chandler, James J. Morton, Frank Tinney, Mercedes, Pauline and Bert Leslie and company. By arrangement with Messrs. Shubert, the Lyric Theater was donated to the club for the week.

SYLVESTER SCHAFFER SCORES; JOAN SAWYER RECOVERS

Maurice and Walton Return—Ruth Roye Resting—Clive Logan's Plans

BY WALTER J. KINGSLEY.

SYLVESTER SCHAFFER, at the Palace Theater, is the paragon of performers; he is a dozen great artists in one. Of all the protean phenomenons the world has ever seen, Schaffer is the greatest. As a drawing card he is incomparable. *I dare you to get in the Palace Theater without buying in advance.* It was E. F. Albee who realized the greatness of Schaffer, took him over from another management, and revealed to him the myriad devices for "getting a headliner over" that are possible to the greatest showman living. At the Forty-fourth Street Music Hall Schaffer played to $1,550 gross on the week; at the Palace he is doing more than Bernhardt, and she ran away over $30,000 per week. Schaffer was some great buy, and E. F. Albee added another dazzling hit to the Palace record when he acquired the aristocratic young German performer.

Ethel Barrymore packed the Palace to the doors fourteen times last week. The firemen protested daily against overcrowding in the foyer. The crush was terrific and Barrie's brilliant little comedy never went better. Miss Barrymore is thoroughly fit. She is royally beautiful and bewilderingly brilliant; her personality is a delightful enchantment. May she grace vaudeville between plays for years to come, and nothing would please us better than to have her give up the legitimate altogether and cleave only to the two-a-day.

It is great good news that Joan Sawyer is on the high road to recovery. She is a plucky little woman who danced in agony many a night at the Palace when the spectators saw only a smiling, graceful girl weaving her dancing spells. Miss Sawyer is going to White Sulphur Springs for a two weeks' rest, after which she will return to New York and open her Persian Garden. A little later she will reopen at the Palace Theater, where she is adored by every one, from carriage starter to theater owners. Miss Sawyer has a high sense of duty and, when certain obligations totalling $6,000 fell due after her short tour last Winter, she paid them out of her savings, though the responsibility was not properly hers. However, she felt that the other dancers had joined the company on the strength of her name and she paid them every penny. All honor to her and every success that she desires.

I saw Florence Walton last night. She and Maurice are preparing for another strenuous season. They made a sensational tour of Europe before the war and danced before Queen Mary, from whom they won the first royal approval of the tango. No more blazing triumph than this can be scored by artists, but this pair, as always, are level-headed, conservative and likable. Miss Walton had to abandon her half-finished costumes in Paris and is getting American gowns, which she declares are confections most ravishing. Maurice and Walton will be Keith stars.

As the vogue of professional dancers wanes in the ballroom it waxes in the theater.

Adelaide and Hughes have played the Palace Theater for ten consecutive weeks. Their record is one of magnificent success. Their exquisite dancing captivated several hundred thousand people during the Summer, and their drawing powers proved to be persistently strong. Not once did they slight a performance; not once did they give a bad performance; not once did they complain; not once did they ask special favors; not once did they fail to score. They put on new dances weekly and rehearsed when other dancers would have rested content on their laurels. Adelaide and Hughes are the greatest technical dancers this country has ever produced. They class right up with the greatest Russians. Truly, the Palace folk regret to see them go, these artists so finished, so sure, so wonderful. Adelaide and Hughes have a tour of their own choosing at a four-figure salary and their fame from coast to coast is based on a solid foundation. Consider for a moment what it means to have danced for ten consecutive weeks in an American vaudeville theater. It was unheard of, and the wiseacres said that it could not be done. Score another triumph for E. F. Albee, who said that it was possible and picked Adelaide and Hughes to do it.

Howard Herrick has been engaged as press representative for William Faversham, who will star this season in the Parisian success, "The Hawk." For the past two years Mr. Herrick has been with Klaw and Erlanger in advance of the London and New York company presenting "The Pink Lady" and of "The Trail of the Lonesome Pine" with Charlotte Walker. He conducted the publicity campaigns that introduced Madame Bertha Kalish to the English-speaking stage and Madame Alla Nazimova to New York. He handled the last American tour of Herr Ernst von Possart, the eminent German actor, and has been ahead of Virginia Harned and of Marie Dressler. Two of the greatest popular successes that owed their widespread publicity to Mr. Herrick were "The Shepherd King" and "The Clansman."

Ruth Roye, the little girl who has scored this past season, has gone to the mountain for several weeks' rest. Miss Roye arrived in New York, June 8, after a tour of the Orpheum Circuit and intended resting for the Summer. She was booked to appear for one week at Keith's Palace the week of June 15, and, due to her success, was held over for six consecutive weeks, which is the record for a singing comedienne in vaudeville. Miss Roye then tried to start her much needed vacation, but was persuaded to play the Brighton Music Hall and Morrison's, Rockaway, where she again held over for a second week. Miss Roye has commissioned several writers to turn out exclusive material for her use for next season. She is in demand by musical producers, but the Keith people refuse to consider any break-away from the two-a-day. We need such stars as Ruth Roye.

Clive Logan, who registered a hit with Louise Alexander, has arranged with Grace De Ford to be his partner on "Big Time." The new team has been booked on U. B. O. and Orpheum time by M. S. Bentham, and have about forty weeks, besides contracts at the fair in 'Frisco. They will feature the "Cuban Dansos" and the "Fox Trot," besides the other dances Logan has originated in the past. They will play the New York houses early. Much is expected of them.

VICTOR MOORE ON ORPHEUM

Victor Moore and Emma Littlefield will open their season at the Orpheum Theater, Minneapolis, on Aug. 30, in their comedy, "Change Your Act." This will be Mr. Moore's first appearance in the far West since his starring tour in George M. Cohan's "The Talk of New York." They are under the direction of Alf. T. Wilton.

CROUCH AND WELCH REMAIN ABROAD

M. S. Bentham has received a cablegram from the Moss Empire Tour Company, London, that owing to the serious condition of theatrical affairs in England, Crouch and Welch have canceled their sailing for this country. They will continue to appear in the English music halls.

GALLAGHER AND CARLIN BOOKED

Ed Gallagher and Bob Carlin inaugurated their season at Keith's Garden Theater, Atlantic City, N. J., last week, in their nautical offering, "Before the Mast." Alf. T. Wilton has booked this act practically solid for the balance of the season.

STOKER AND BIERBAUER BUSY

Sylvia and Loyal have been routed by Stoker and Bierbauer for a tour of the East. They opened at Harrisburg, Pa., on Aug. 17. Burdella Patterson, who lately was seen at the Palace, has been routed for an Eastern tour. Chinko and Minnie Kaufman sailed from England Aug. 13 to open shortly on the Orpheum Circuit.

I. ROBERT SAMUELS,
Temporary Manager of the Colonial Theater.

MISS DIKA SIGNED

Arthur Hopkins Engages Her to Appear with Fletcher Norton and Maude Earl

Juliette Dika has been engaged by Arthur Hopkins to be equally featured with Fletcher Norton and Maude Earl in Miss Dika's Parisian playlet with music, "The Last Tango."

Miss Dika has just returned from England, where she appeared with considerable success in a single act in the London music halls. She was booking in a new dancing turn at the Audubon Theater last week when she was engaged by Mr. Hopkins.

"The Last Tango" was to have been produced some time ago, but it was impossible at the moment to find any one suitable for the role for which Miss Dika was cast. The sketch, written by Miss Earl and said to possess a climax that is sensational and distinctly Parisian, has gone into rehearsals and will be produced in two weeks.

IN THE NEW YORK HOUSES

Sylvester Schaffer, recently at the Forty-fourth Street Music Hall, opens an indefinite engagement at the Palace on Monday. Schaffer, who was booked by the Orpheum at a stated salary of $3,000 weekly, will remain for at least four weeks. He is presenting ten acts, occupying the last half of the programme.

"It Can Be Done," the Princess playlet, reached New York this week at the Alhambra. There, too, Barnard, a young magician discovered by Phillip Bartholomae, is also making his debut.

Pauline Boice, just returned from Europe, is making her first appearance at the Brooklyn Orpheum. At the Bushwick, Jack Gene Hughes is giving (contemporary) a glimpse of Edgar Allan Woolf's new sketch, "Lady Gossip."

SULLY FAMILY OPENS SEASON

The Sully Family, under the direction of Alf. T. Wilton, opened their season in "The Information Bureau," at B. F. Keith's Bushwick Theater, Brooklyn, last week.

DARE BROTHERS FOR SOUTH

The Dare Brothers have been booked by Alf. T. Wilton for a route over the Keith circuit. They opened last week at the Forsyth Theater, Atlanta, Ga.

COMING HEADLINERS

Week of Sept. 7.—*Palace*, Sylvester Schaffer; *Victoria*, Jefferson de Angelis and Eva Davenport, Harry Cooper, Bobbie Gordone; *Colonial*, Falardo Sisters, Catalona and Delacey, "It Can Be Done," Nat Wills, George MacFarlane; *Alhambra*, Emmett DeVoy and company; *Royal*, Eddie Foy and Family, Mr. Gene Hughes and company; *Prospect*, Gliding O'Mearas, Nellie Nichols, Sam J. and Kitty Morton; *Orpheum*, Frank Fogarty, Winona Winter, Adelaide and Hughes, Wilson McCay; *Bushwick*, Amelia Bingham, Melville and Higgins; *Fox Brighton*, McFarland Sisters, Lambert and Ball.

Week of Sept. 14.—*Palace*, Sylvester Schaffer; *Colonial*, Florence Tempest, Henrietta de Serris Models; *Victoria*, Katherine Osterman, "Should a Woman Tell?" *Alhambra*, Preach and Mc; Sophie Barnard and Lou Anger; *Royal*, "It Can Be Done;" *Bushwick*, Fannie Brice, Gliding O'Mearas; *Orpheum*, Adelaide and Hughes, George MacFarlane; *Prospect*, Van and Schenck.

WELLINGTON CROSS TELLS HIS WAR-TIME EXPERIENCES IN LONDON

Returning on Sept. 5 with Lois Josephine — Denies Story of Team Split

Wellington Cross, in an interesting letter from London to THE MIRROR, tells his experiences in the English capital after war was declared:

"At last, after days of application at the White Star offices, we have finally procured first-class passage on the *Teutonic* to Montreal, Sept. 5. We are very lucky, as third-class is at a premium. We have been obliged to cancel all of our time, owing to the reduction of salaries; some West End halls cutting from 30 to 50 per cent. on all acts, and our Paris time was canceled immediately war was declared. Thousands of Americans are meeting every day at the Savoy, where American bankers are cashing personal checks for all those unable to get funds through from home. The estimation is that there are at least 50,000 stranded Americans in England.

"It is very hard on Germans here, as the Government is obliged to be very careful in its lookout for spies. Paul Conchas, the German who was in America some time ago, had a funny experience coming through from Germany the day war was declared. He was en route to London when four bobbies pulled him off the train and examined his personal belongings and scenery; while doing so they ran across his photos, showing him as an officer in the German army. After an hour's cross-examination and explanations, they decided to search his person. In doing so they found a telegram which detained him for two days while he was being investigated. It seems that he had arranged the booking of an act from Germany, for which he had had special scenery built, and the telegram they found on him read as follows:

"'Everything ready. Do you think you can get the stuff through?

"'(Signed) MARINELLI.'

"He gave up trying to explain, and was released only on some London managers coming to his assistance.

"German acts all over England were closed immediately to avoid trouble.

"Norah Bayes's whereabouts is unknown, and Harry Clarke left here last week to see if he could find her.

"'Monna Vanna' has been playing special matinees at the Queen's Theater, while 'Potash and Perlmutter' is playing the scheduled performances at the house.

"Two English people were in at the matinee of 'Monna Vanna' the other afternoon; they sat through the first act and were disgusted. They got ready to leave the theater, and one said to the other: 'I thought you had told me this 'Potash and Perlmutter' show had a million laughs.'

"Michael Mordkin has returned to Russia, where he is a lieutenant in one of the Czar's regiments. We had Carpentier on the bill with us for a week at the Empire. Polaire was to have followed him in as the topliner, but owing to the bad business since war was declared, she has refused to open. We have two more weeks to play at the Empire before sailing home.

"Everything is very much upset here, and while there is nothing to be afraid of, the excitement is something remarkable.

"I wish you could find an opportunity to deny the statement printed in New York to the effect that Cross and Josephine are about to split their partnership, 'owing to constant bickering.' I believe that is the way it was put. There is absolutely no truth in it. The only way that I can explain it is that we were both made separate offers for productions here, which we have not accepted."

JACK GORMAN ACTIVE

Jack Gorman, the vaudeville author, is busy writing new material for the coming season. Jeff Hall, who played the bandit in "The Hold-Up," and Gertrude Maitland (Mrs. Hall) will appear in the "Black Hand," a comedy dramatic act by Mr. Gorman.

Harry and Lucille Gardner, who appeared in a baseball act by Mr. Gorman for the past two seasons are appearing in a new act by him. Helen Grayce, who has starred under the direction of Nathan Appell for the past seven years, will make her vaudeville debut with a big feature act this season. "The Flagman" and "The Days of '61" are other new acts.

DAINTY MARIE MARRIED

Dainty Marie, who is appearing at the Palace Theater, was married on Aug. 7 in Leavenworth, Kan., to Earl A. Foze, well known as a motion picture leading man. At the time Dainty Marie was playing the Orpheum Theater in Kansas City, twenty miles away. She is now in the third of a four weeks' engagement at the Palace. Mr. Foze is here with her.

PLAYLET TRIES OUT

Victor Browne, formerly leading man at the Gotham Theater in Brooklyn, under the régime of Percy Williams, tried out a vaudeville sketch, "Transfer, Please," at Loew's Columbia Theater recently. The sketch was written by a Brooklyn newspaper man.

Williams and Sterling open on the United time on Sept. 7 in a new comedy sketch in one, "The Bug and the Buggy," written by Junie McCree. The act carries a special scenic equipment.

C. G. GILMAIN IN IMPERSONATIONS

C. Garvin Gilmain, who recently played Fate in "The Kingdom of Destiny," with Edwards Davis, is Summering at Avon-by-the-Sea, N. J., putting on special performances at the various hotels there and at Asbury Park, and rehearsing his new sketch, "The Old and the New," described as a vaudeville novelty.

Mr. Gilmain impersonates some of the famous players of other days during the progress of the sketch, while his son and daughter appear as the favorites of the present day. The impersonations range from Booth, Irving, and Mansfield to Raymond Hitchcock and Elsie Janis. Then Mr. Gilmain's children introduce the modern dances while he himself appears in the old-time minuet. Incidentally, Mr. Gilmain offers impersonations of the first and present Presidents, Washington and Wilson.

CHANGES AT HAMMERSTEIN'S

A number of changes have been made at Hammerstein's Victoria Theater during the past week.

Joe Flynn, house press representative, has resigned and will devote his attention to promoting vaudeville acts. Loney Haskell, the business-manager, now handles the press work along with his other duties.

Girl ushers have succeeded the former negro ushers.

CURRENT BILLS

Palace—Sylvester Schaffer and company, Joseph Hart's "The Blue Diamond," Herlick Family, Dainty Marie, Lyons and Yosco, Bert Fitzgibbon.

New Brighton—Gus Edwards's Song Revue, Harry Tate's "Flushing," Burke and McDonald, Lopez and Lopez, Flavia Arcaro, Gordon Brothers, and boxing kangaroo.

Alhambra—Joseph Bantley and company, "It Can Be Done," Anna Chandler, Mae Melville and Robert Higgins, Jack Ryan and Harry Tierney, Burdella Patterson, Collins and Hart, Sarasoff, La Toy Brothers.

Orpheum—Mercedes and Mlle. Stanstone, Fannie Brice, Franklyn Ardell and company, Diamond and Brennan, Henrietta De Serris and company, Edwin George, Parillo and Frabito, Sully Family, Delton, Mareena and Delton.

Bushwick—Nat M. Wills, Maud Lambert and Ernest Hall, John Conroy and diving models, Mrs. Gene Hughes and company, the Great Howard, Julia Curtiss, McLellon and Carson, Cotter and Boulden, Tuscano Brothers.

Henderson's—Arthur McWatters and Grace Tyson, Pat Rooney and Marion Bent, Nina Morris and company in "The Yellow Peril," Felix and the Barry Sisters, Maller and Stanley, De Michele Brothers, Nina Barbour, Leffel Trio, Youma.

Victoria—Cora Payton and company, Nick's Roller Skating Girls, Willard Simms and company, Keno and Mayne, Gillette's Monkey Circus, Sisters Cameron, Fred Dupree, Norman Telma, Bison City Four, Grace De Mar, Steiner and Swayne, La Marra.

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JOHN J. McNALLY, the well known playwright, author of the Empire Brothers' series of successes, May Irwin's "The Widow Jones," "The Straight Tip," "The Country Kid," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 770 Washington Street, Brookline, Mass.

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DUSTIN AND WILLIAM FARNUM FOR THE VARIETIES—VAUDEVILLE NEWS

Valli Valli for Two-a-Day—Cecilia Wright and Her Sailor Admirers

Bets, Cleveland, O.

AINSWORTH ARNOLD,
Playing in "The House of Larabee," by John Redhead Fromme, Jr.

William and Dustin Farnum will be the next stars to turn to vaudeville. The Farnums have lately been devoting their attention to feature motion pictures.

It is probable that the Farnums will shortly enter the two-a-day. As yet they have not decided upon a vehicle, although they have been considering a sketch, "The Shirkers," owned by Arnold Daly.

Cecilia Wright, who was vacationing in England when the war clouds broke, is surely the "daughter of the navy." THE MIRROR is in receipt of an unusual letter sent by a sailor from Havana, Cuba:

"Just a line to tell you how the navy chaps enjoy seeing a little something about Miss Cecilia Wright, the 'adopted daughter of the navy,' in your clean paper every now and then.

"In Miss Wright the navy has a very great personal interest, and we have found by experience that we often find some little squib about her in THE MIRROR, so each place we get to we generally hunt up your paper. The photo and article in last issue was very good."

Valli Valli, last seen in "The Queen of the Movies," is about to enter the varieties. Miss Valli will open at the Chicago Palace on Sept. 21, under Frank Evans's direction.

"The House of Larabee," the new sketch by John Redhead Froome, Jr., opened recently in Yonkers, played last week at the Harlem Opera House and in Jersey City, and is headed for Montreal and Ottawa.

The sketch went over strongly at the Harlem Opera House, according to reports. Sustained interest and effective acting are the main elements. There are but two characters, the son of the business head of Larabee and Company, and his chum, who has stolen funds from the firm. The sketch develops a climax in which the thief proves to be the young man's illegitimate brother. Ainsworth Arnold and Paul Doucet handle the two roles in a way that won the Harlem Opera House audiences.

Henderson's Music Hall had an unusually interesting bill last week. Juggling De Lisle opened the programme in a novelty juggling act. Rena Santos was heard in ballads and, considering second position, got over very well. Her humming number was her best effort. James McCormack and Eleanor Irving presented their new flirtation skit, "Between Decks," by Tommy Gray. It proved to be a neat little patter, song and dance turn, according to reports, and went strongly. There is a surprise finish in which the two, at the call of the dinner bugle, unexpectedly step off the stage in the middle of a dance. Catelane and Denny were entertaining in their ratskeller act. Sonia Barabas and Charles Groha offered a lively modern dancing specialty, ranging from the waltz moderne, the maxixe and barcarolle to the whirlwind trot, which made an effective climax.

Anna Chandler introduced a new number, "Pauline and Her Perils."

"First she's drifting out to sea,
Then they tie her to a tree,"

lyrically explained Miss Chandler. Cecil Lean and Cleo Mayfield won with their agreeable skit and likable personalities. They are always favorites. Jack Wilson, aided by Franklyn Batie, burlesqued the other turns to the liking of the audience.

Marceline, last seen in vaudeville, will return to the Hippodrome when that house opens with "The War of the Worlds."

The famous clown has recently been appearing in the Continental music halls. For a number of seasons he was featured at the Hippodrome.

SKETCH REHEARSING

Jessie Busley Will Soon Open in "The Girl at the Cigar Counter"

Jessie Busley is rehearsing her new sketch, "The Girl at the Cigar Counter," by George Bloomquest, which will be produced by Joseph Hart.

The playlet opens in Atlantic City in two weeks. Mr. Hart will also present Hugh Herbert, last seen in "A Son of Solomon," in a new act, "Sons of Abraham." The offering is now in rehearsal and opens shortly.

RETURNING FROM EUROPE

Fannie Brice arrived on the *Baltic* on Saturday, Aug. 22, after an eventful and brief European trip.

Miss Brice traveled third class. Prominent in the steerage were Fred Duprez, the Avon Comedy Four, Charles and Fannie Van, and Chinko and Minnie Kaufman.

Last week the *Adriatic* brought back Dooley and Sales, Paul Conchas, Van and Schenck, and Eva Shirley.

Kitty Gordon arrived on Saturday on the *Olympic* with her husband, Captain the Honorable Henry Beresford. Grace La Rue was an *Olympic* passenger also. Miss La Rue was playing in Cologne when the war started and managed to reach Ostend with considerable difficulty.

PALACE BOOKINGS SHIFTED

The extraordinary engagement of Sylvester Schaffer at the Palace has brought about several changes in the important Palace bookings.

Kitty Gordon, scheduled for Sept. 7, will now open in her skit, "The Pink Nightgown," in Chicago on Sept. 14, coming to the Palace, Sept. 28.

Richard Carle and Hattie Williams, originally booked for the present week, were shifted to the Chicago Majestic. They reach the Palace on Oct. 12.

Harry Fox and Yanset Dolly were married on Aug. 26 in Greenwich, Conn., by Justice of the Peace Meade.

SKETCH FOR FLO IRWIN

Edgar Allan Woolf Writing "The Lady of the Press" for Actress

Edgar Allan Woolf is writing a new sketch for Flo Irwin, sister of the comedienne, May Irwin, for the varieties.

"The Lady of the Press" has been selected as the title, and the playlet will go into rehearsal in two weeks.

MISS CROSMAN IN VAUDEVILLE

Henrietta Crosman is again to enter vaudeville, opening at the Brooklyn Orpheum on Sept. 14.

Miss Crosman has secured the little sketch in which Laurette Taylor and Cyril Maude appeared for a special performance last season and all the lines of which are but single words.

STONE AND KALISZ RETURNING

Amelia Stone and Armand Kalisz are due to sail from England this week. They will open immediately in Edgar Allan Woolf's operetta, "Mon Desir."

H. E. REED IN ALLEN SKETCH

H. Ellis Reed has accepted a new comedy sketch, "When a Man's Fifty," by Lewis Allen.

The playlet is going into immediate rehearsal and will open shortly.

F. W. STOKER VACATIONING

Floyd Stoker, of Stoker and Bierbauer, the artists' representatives, is spending his vacation in southern New York and will return to his desk about the middle of September. Meanwhile, Charles Bierbauer is in active charge of the firm's business.

TO BE CO-HEADLINERS

Jefferson de Angelis and Eva Davenport become co-stars in vaudeville at Hammerstein's Victoria on Labor Day, Sept. 7, when they open a special engagement in a skit with music.

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Booked Solid U. B. O. Time

George McKay and his wife, Ottie Ardine, who have been appearing in Ziegfeld's "Follies" since the opening of the attraction, are back in vaudeville.

Dorothy Foster and Charles Laite are the authors of the one-act comedy, "Easy Money," in which Florence Ewing is featured.

Martha Russell opened on the Pantages time on Aug. 30, being the headliner of the first bill that circuit sent to the Folly Theater in Oklahoma City.

William Stuart opened with Edward Pearell in Joseph Hart's production of "After the Wedding" at Shea's Theater in Toronto on Aug. 24.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead should be received by Friday for the next issue.

"ACT Beautiful": Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
ADAIR and Adair: Orph., St. Paul; Orph., Duluth, 6-12.
ADAIR, Edith and Eddie: Fountaine Ferry Park, Louisville; Orph., Memphis, 6-12.
ADELAIDE and Hughes: Orph., B'klyn, 7-10.
ADLER and Arline: Temple, Detroit, 7-12; Temple, Rochester, 14-19.
AHEARN, Chas., Troupe: Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
AINSWORTH, Arnold, and Co.: Dominion, Ottawa, 31-Sept. 12.
AJAX and Smilie: Keith's, Boston, 14-19.
ALEXANDER and Scott: Orph., Seattle; Orph., Portland, 6-12.
ALEXANDER Brothers: Maj., Chgo.; Columbia, St. Louis, 6-12.
ALEXANDER Kids: Shubert's, Utica, N. Y.; Keith's, Phila., 7-12.
ALCO Trio: Orph., Minneapolis; Orph., Duluth, 6-12.
AMERICAN Dancers, Six: Orph., Vancouver; Orph., Seattle, 6-12.
ANGER, Lou: Lyric, Birmingham.
ARBUCKLE, Maclyn, and Co.: Palace, Chgo.; Columbus, St. Louis, 6-12.
ARCARO, Flavia: New Brighton, Brighton Beach, N. Y.
ARCO Brothers: Garrick, Wilmington.
ARDATH, Fred J., Co.: Temple, Rochester; Shea's, Buffalo, 7-12.
ARDELL, Franklyn, Co.: Orph., B'klyn; Orph., Montreal, 7-12.
ARMSTRONG and Clark: New Brighton, Brighton Beach, N. Y., 7-12.
ARNAUT Brothers: Maryland, Balto.; Keith's, Cinti., 14-19.
ASAHI Troupe: Prospect, N.Y. C., 7-12; Victoria, N.Y.C., 14-19.
ASHLEY and Canfield: Sherman Grand, Calgary, 2, 3.
ASORIA, Mlle. and Co.: Orph., San Diego, 6-12.
ASTAIR, Fred and Adele: Poli's, Springfield, 14-19.
"AURORA of Light": Shubert's, Utica, N. Y., 14-19.
AUSTRALIAN Woodchoppers: Orph., Sioux City; Orph., Des Moines, 6-12.
AVON Comedy Four: Orph., Frisco, 6-12.
BAGBY, Sergt.: Maryland, Balto.; Keith's, Wash., 7-12; Bushwick, B'klyn, 14-19.
BAKER, Ward: Keith's, Boston; Keith's, Prov., 7-12.
BARNARD, Sophie: Lyric, Birmingham.
BARR and Wolford: Maj., Milwaukee, 6-12.
BARTA, Lee: Orph., Sioux City, 6-12.
BARTON, Sam: Poli's, Erie, Pa., 7-12.
BATES, Shirley, Co.: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Lyric, Birmingham, 14-19.
"BEAUTIES, The": Orph., Seattle; Orph., Portland, 6-12.
"BEAUTY Is Only Skin Deep": Palace, Chgo., 6-12.
"BEAUX Arts": Alhambra, N.Y.C.; Bushwick, B'klyn, 7-12.
BERDIX Players: Orph., St. Paul; Orph., Duluth, 6-12; Orph., Winnipeg, 13-26.
BERGERE, Valerie, Co.: Hippodrome, Coney Island, N. Y., 7-12.
BERKS, Steffy: Garrick, Wilmington.
BERNARD and Ames: Alhambra, N.Y.C., 14-19.
BERRA, Mabel: Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
BERRENS, The: Victoria, N. Y.C., 14-19.
BERRESFORD, Harry, Co.: Hipp., Cleveland; Keith's, Boston, 7-12; Keith's, Phila., 14-19.
BICKEL and Watson: Hipp., Cleveland; Keith's, Indianapolis, 7-12; Keith's, Louisville, 14-19.
BINGHAM, Amelia, Co.: Lyric, Birmingham; Bushwick, B'klyn, 7-12; Keith's, Wash., 14-19.
BINNS and Bert: Orph., Seattle; Orph., Portland, 6-12.
BISON City Four: Victoria, N. Y.C.
"BLUE Diamond, The": Palace, N.Y.C.
BOLAND and Hole: Orph., Seattle; Orph., Portland, 6-12.
BONCONI, Maleta: Orph., Minneapolis, 6-12.
BOND and Casson: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Lyric, Birmingham, 14-19.
BOOTHBY and Everleen: Hamilton, Can.; Dominion, Ottawa, 7-12; Temple, Detroit, 14-19.
BORANI and Nevaro: Maj., Chgo., 6-12.
BOYLE and Brazil: Shubert's, Utica, N. Y.; Orph., Montreal, 7-12.
BOUNCER, Billy: Temple, Hamilton; Orph., Montreal, 7-12; Dominion, Ottawa, 14-19.
BRADS, The: Keith's, Columbus; Keith's, Cinti., 7-12; Keith's, Indianapolis, 14-19.
BREEN, Harry: Orph., Omaha; Orph., St. Paul, 6-12.
BRICE and King: Maj., Milwaukee.
BRICE, Fannie: Orph., B'klyn; Colonial, N.Y.C., 7-12; Bushwick, B'klyn, 14-19.
"BRIDE Shop": Orph., Harrisburg, Pa.; Keith's, Phila., 7-12.
BRONSON and Baldwin: Shubert's, Utica.
BROOKS and Bowen: Shea's, Toronto; Columbia, Grand Rapids, 7-12.
BROWN and Rochelle: Columbia, St. Louis, 6-12.
BROWN, George N., Co.: Grand, Syracuse; Maryland, Balto., 14-19.
BRUCH, Fritz and Lucy: Temple, Rochester; Keith's, Wash., 7-12; Grand, Syracuse, 14-19.
BURKE and McDonald: New Brighton, Brighton Beach, N. Y.
BURKE, John and Mae: Orph., Salt Lake City; Orph., Denver, 6-12.
BURKHART and White: Orph., Vancouver; Orph., Seattle, 6-12.
BURNHAM and Erwin: Orph., Minneapolis; Orph., Duluth, 6-12.
BURNS and Fulton: Orph., Salt Lake City; Orph., Denver, 6-12.
BURNS and Lynn: Orph., Montreal; Dominion, Ottawa, 7-12.
BURNS, Kilmer and Grady: Hipp., Cleveland, 7-12; Keith's, Toledo, 14-19.
BYAL and Earle: Temple, Hamilton, Can.
CAMPBELLS, Misses: Maryland, Balto., 14-19.
CARLETON and Davis: Lyric, Birmingham.
CARLOS Brothers: Orph., Seattle; Orph., Portland, 6-12.
CARLTONS, Two: Keith's, Wash., 7-12; Grand, Pittsburgh, 14-19.
CARR, Williams, Co.: Keith's, Cinti., 14-19.
CARROLL and Harvey: Victoria, N.Y.C., 7-12.
CARTMEL and Harris: Orph., Minneapolis; Orph., Sioux City, 6-12.
CARUS, Emma and Randall: Maj., Chgo.; Hipp., Cleveland, 7-12; Shea's, Buffalo, 14-19.
CATALANO and Denahy: Colonial, N.Y.C., 7-12.
CHANDLER, Anna: Alhambra, N.Y.C.
CHEERBERT'S Manchurians: Orph., Memphis; Orph., New Orleans, 6-12.
CHIETINNIS and Louisette: Keith's Phila., 14-19.
CHIP and Marble: New Brighton, Brighton Beach, N. Y., 7-12.
CLARK and McCullough: Keith's, Columbus; Grand, Pittsburgh, 7-12; Hipp., Cleveland, 14-19.
CLARK and Verdi: Orph., Salt Lake City; Orph., Denver, 6-12.
CLINTONS, Novelty: Dominion, Ottawa; Temple, Detroit, 14-19.
COAKLEY, Heaney and Dunlevy: Forsythe, Atlanta; Orph., Jacksonville, 7-9; Lyric, Birmingham, 14-19.
COGHLAN, Gertrude, Co.: Orph., Duluth, 6-12.
COLE and Denahy: Orph., Oakland, 6-12.
COLLEGIANS, Three: Forsythe, Atlanta.
COLLINS and Hart: Alhambra, N.Y.C.; Poli's, Scranton, 7-12; Poli's, Springfield, 14-19.
"COLONIAL Days": Temple, Rochester; Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
COLTER and Boulder: Bushwick, B'klyn.
COMFORT and King: Keith's, Cinti., 7-12; Grand, Pittsburgh, 14-19.
CONLIN, Ray: Orph., Salt Lake City; Orph., Denver, 6-12.
CONLIN, Steele and Carr: Maj., Chgo., 6-12.
CONNELLY and Weinrich: Bushwick, B'klyn, 7-12; Royal, N.Y.C., 14-19.
CONNELLY, Jane, Co.: Shea's, Buffalo; Shea's, Toronto, 7-12.
CONROY and Models: Bushwick, B'klyn; Colonial, N.Y. C., 7-12; Shea's, Buffalo, 14-19.
CONSUL and Betty: Maj., Milwaukee; Maj., Chgo., 6-12; Temple, Detroit, 14-19.
COOPER, Harry: Keith's, Boston; Royal, N.Y.C., 14-19.
COOPER, Joe and Low: Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
CORBETT, Sheppard and Donovan: Orph., Des Moines; Orph., Omaha, 6-12.
CORELLI and Gillette: Keith's, Toledo; Poli's, Erie, 7-12; Keith's, Columbus, 14-19.
CORIO and Dinus: Temple, Rochester; Maryland, Balto., 7-12; Keith's, Prov., 14-19.
CORRADINI'S Animals: Orph., Salt Lake City; Orph., Denver, 6-12.
COTTER and Boulden: Bushwick, B'klyn.
COWBY Minstrels: Keith's, Prov., 7-12; Grand, Pittsburgh, 14-19.
CRESSY and Dayne: Temple, Detroit; Temple, Rochester, 7-12; Keith's, Boston, 14-19.
CRONIN, Morris, Co.: Orph., Winnipeg; Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
CROUCH and Welch: Keith's, Wash.; Royal, N.Y.C., 7-12.
CROWELL, Fred Byrd: Orph., Stockton, 2, 3; Orph., San Jose, 4, 5; Orph., Frisco, 6-12.
CULLEN, James: Orph., St. Paul; Maj., Milwaukee, 6-12.
CUMMINGS and Gladmae: Orph., B'klyn, 7-12.
CURTIS, Julia: Bushwick, B'klyn; Royal, N.Y.C., 7-12; Keith's, Phila., 14-19.
DACE Brothers: Orph., Jacksonville, 14-19.
DALY, Arnold: Orph., Frisco, 6-12.
DALY, Vinie: Orph., Los Angeles; Orph., San Diego, 6-12.
DAMEREST and Chabot: Lyric, Birmingham; Forsythe, Atlanta, 14-19.
DANCING Mars: Colonial, N. Y.C., 7-12.
DARE Brothers: Orph., Savannah, 7-9.
DARRAS Brothers: Keith's, Boston, 7-12.
DAVIS, Billie: Maryland, Balto., 14-19.
DE COE, Harry: Sherman Grand, Calgary, 2, 3.
DEELEY, Ben, and Co.: Orph., Sioux City, 6-12.
DE GARMA, Alice: Shubert's, Utica, N. Y.; Orph., Harrisburg, 7-12.
DE GROSART, Francis: Orph., Salt Lake City, 6-12.
DE HAVEN and Dupree: Hoggerson's, Coney Island, N.Y.
DE HAVEN and Nice: Palace, Chgo.; Columbia, St. Louis, 6-12.
DE LA ROSE, Margo: Orph., Winnipeg; Orph., Des Moines, 6-12.
DE LEON and Davies: Orph., Frisco; Orph., San Diego, 6-12.
DELTON, Marcena and Delton: Orph., B'klyn.
DE MAR, Grace: Victoria, N. Y.C.
DE MICHELLE Brothers: Hoggerson's, Coney Island, N. Y.
DE MONT, Robert, Three: Orph., B'klyn, 7-12.
DERKINS Dogs: Keith's, Columbus; Keith's, Cinti., 7-12; Keith's, Indianapolis, 14-19.
DE SCHELLE Brothers: Temple, Hamilton, Can., 14-19.
DE SCHELLE, Dorothy, Co.: Keith's, Toledo, 7-12.
DE SERRIS, Henrietta: Orph., B'klyn; Colonial, N.Y.C., 14-19.
DE VINE and Williams: Hipp., Cleveland; Keith's, Toledo, 7-12.
DE VOIE Trio: New Brighton, Brighton Beach, N. Y., 7-12.
DEVOY, Emmett, Co.: Alhambra, N.Y.C., 7-12.
DIAMOND and Brennan: Orph., B'klyn; Alhambra, N. Y.C., 31-Sept. 5.
DICKINSON, Rube: Orph., Winnipeg; Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
DIVINOFF, Ida: Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
DIXEY-Nordstrom Co.: Keith's, Boston.
DOOLEY and Bozel: Palace, Chgo., 6-12.
DOOLEY, Ray, Trio: Temple, Hamilton, Can., 14-19.
DORRIS, Marie: Temple, Detroit; Temple, Rochester, 7-12.
DORSCH and Russell: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
DUFFET, Bruce, Co.: Orph., Jacksonville, 7-12; Orph., Charleston, 14-16; Orph., Savannah, 17-19.
DUFFIN-Redcay Troupe: Keith's, Phila.
DUFFY and Lorenzo: Orph., Stockton, 2, 3; Orph., San Jose, 4, 5; Orph., Los Angeles, 6-12.
DUFOR, Three, Boys: Garrick, Wilmington, 7-12.
DUNEDIN, Queenie: Keith's, Wash.
DUNFEE, Josephine: Orph., Oakland; Orph., Sacramento, 7, 8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
DUNMORE, Evelyn: Keith's, Boston, 31-Sept. 12.
DUPREE and Dupree: Temple, Detroit; Temple, Rochester, 7-12.
DUPREE, Minnie, Co.: Forsythe, Atlanta, 7-12; Lyric, Birmingham, 14-19.
DURRIN, Kathryn: Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
DYER, Hubert, and Co.: Columbia, St. Louis; Orph., Memphis, 6-12.
EARLE, Emily: Victoria, N.Y. C.
EDWARDS'S Song Revue: New Brighton, Brighton Beach, N. Y.; Orph., Oakland, 6-12.
ELINORE and Williams: Keith's, Phila.; Maj., Chgo., 6-12.
ELLIS, Harry A.: Grand, Syracuse, 6-12.
ELLISONS, Three: Bushwick, B'klyn, 7-12.
EL RAY Sisters: Orph., Des Moines, 6-12.
EMMETT, Mr. and Mrs. Hugh: Orph., Memphis; Orph., New Orleans, 6-12.
EMPIRE Comedy Four: Maj., Milwaukee; Park, Grand Rapids, 7-12.
ENRICO: Lyric, Richmond, 7-

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The comedy hit at the Palace Theatre last week

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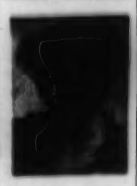
SAM BARTON



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Like good wine, improves with age

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HENRY

CATALANO

and

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DENNY

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Direction HARRY WEBER

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B'klyn, Colonial, Norfolk, 10-12.
EUGENE Trio: Orph., Des Moines, Orph., Omaha, 6-12.
EUROPEAN War Pictures: Columbia, St. Louis.
EVERETT'S Hippodrome: Palace, Bridgeport, Conn.
FAIRFIELD Girls: Royal, N.Y.C.
FARRELL, Jack, and Co.: Shubert's, Utica, N. Y.; Temple, Hamilton, Can., 7-12; Dominion, Ottawa, 14-19.
FELIX and Barry Girls: Victoria, N.Y.C., 7-12.
FENTON, Marie: Orph., Minneapolis, 6-12.
FIELDS and Warren: Keith's, Boston, 7-12.
FINN and Finn: Orph., Vancouver; Orph., Seattle, 6-12.
FISHING: New Brighton, Brighton Beach, N. Y.
FITZGIBBON, Bert: Palace, N.Y.C.; Grand, Pittsburgh, 7-12; Keith's, Indianapolis, 14-19.
"FIXING the Furnace": Columbia, Grand Rapids, 7-12; Temple, Detroit, 14-19.
FLANAGAN and Edwards: Hipp., Cleveland; Keith's, Cincy, 7-12; Keith's, Indianapolis, 14-19.
FLORO, Prince: Maryland, Baltimore, 7-12; Forsythe, Atlanta, 7-12; Lyric, Birmingham, 14-19.
FOGARTY, Frank: Orph., B'klyn, 7-12.
FORD and Hewitt: Fountaine Ferry Park, Louisville.
FORD, Bertie: Orph., Salt Lake City; Orph., Denver, 6-12.
FORD, Maz and Mabel: Keith's, Phila., 7-12; Orph., B'klyn, 14-19.
FOSTER, Bill: Keith's, Phila.; Keith's, Prov., 14-19.
FOY, Eddie, and Family: Royal, N.Y.C., 7-12.
FREDERICK and Vesita: Victoria, N.Y.C., 7-12.
FREMONT, Benton and Co.: Dominion, Ottawa.
FRENCH and His: Alhambra, N.Y.C., 14-19.
FRIGANZA, Trixie: Orph., Salt Lake City; Orph., Denver, 6-12.
GALLAGHER and Carita: Keith's, Wash.; Bushwick, B'klyn, 7-12; Victoria, N.Y.C., 14-19.
GALLOWAY, Louise, Co.: Keith's, Cinti., 14-19.
GANNON, Helen: Maryland, Balto., 7-12.
"GARDEN of Peaches": Shubert's, Utica, N. Y., 14-19.
GARDINER Trio: Orph., Salt Lake City, 6-12.
GEIGER, John: Maj., Chgo., 7-12.
GEORGE, Edwin: Orph., B'klyn; Keith's, Wash., 7-12; Colonial, N.Y.C., 14-19.
GEORGETTE: Columbia, Grand Rapids, 7-12.
GILLETTE'S Monkeys: Victoria, N.Y.C.
GILLINGWATER, Claude: Sherman Grand, Calgary, 9-12.
GOLDEN, Claude: Orph., Duluth; Orph., Winnipeg, 6-12.
GOLDEN, Morris: Poli's, New Haven, 14-19.
GOLDEN Troupe: Victoria, N.Y.C., 7-12.
GORDON Brothers and Kaparco: New Brighton, Brighton Beach, N. Y.
GORDONE, Bobbie: Victoria, N.Y.C., 7-12.
GORMLEY and Caffery: Orph., Vancouver; Orph., Seattle, 6-12.
GRANT and Hoag: Orph., Vancouver; Orph., Seattle, 6-12.
GRAPEWIN, Chas., and Co.: Colonial, N.Y.C., 14-19.
GRARER, The: Sherman Grand, Calgary, 2, 3.
GUERRO and Carmen: Keith's, Columbus, 14-19.
HAINES, Robert T.: Keith's, Phila.; Orph., Montreal, 7-12.
HALEN and Hunter: Poli's, Wtby, 7-12.
HAMILTON and Barnes: Keith's, Phila., 7-12; Keith's, Boston, 14-19.
HART, Al, and Co.: Orph., Easton Pa., 7-9; Orph., Allentown, 10-12.
HART, Mame and Billy: Orph., Stockton, 2, 3; Orph., San Jose, 4, 5; Orph., Los Angeles, 6-12.
HART'S Six Steppers: Palace, Chgo.; Columbia, St. Louis, 6-12.
HARTMAN and Verady: Maryland, Balto.; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
HAVEL-O'Brien Co.: Orph., Los Angeles, 31-Sept. 12.
HAWTHORNE and Inglis: Keith's, Prov., 7-12; Royal, N.Y.C., 14-19.
HAWTHORNE, Hilda: New Brighton, Brighton Beach, N. Y., 7-12.
HAYES, Ed., and Co.: Orph., Los Angeles; Orph., San Diego, 6-12.
HAYWARD, Stafford, Co.: Orph., Sacramento, 7, 8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
HEATH and Millership: Grand, Pittsburgh; Keith's, Columbus, 7-12; Keith's, Cinti., 14-19.
HEDDERS, The: Temple, Detroit; Temple, Rochester, 7-12.
HENDLER, Hirschel: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Lyric, Birmingham, 14-19.
HENNINGS, J. and W.: Poli's, Wtby, 14-19.
HENRY and Francis: Henderson's, Coney Island, N. Y.
HERLICK Family: Palace, N.Y.C.
HERMANN, Mme.: Keith's, Phila., 7-12.
HERNE, Chrystal: Orph., Salt Lake City, 6-12.
HESS Sisters: Orph., Oakland; Orph., Sacramento, 7, 8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
HIGBEE, Brittany, Three: Orph., Frisco; Orph., Oakland, 6-12.
HIGGINS, John: Orph., Salt Lake City, 6-12.
HILL and Whitaker: Orph., New Orleans, 6-12.
HINES and Fox: Orph., Oakland.
HOEY and Lee: Temple, Detroit; Dominion, Ottawa, Can., 7-12; Orph., Montreal, 14-19.
HOFFMAN, Gertrude: Palace, 7-12.
HOLMAN, Harry, Co.: Grand, Davenport, Ia., 2; Orph., Racine, Wis., 3; Orph., Madison, 4; Orph., Rockford, Ill., 5; Orph., Green Bay, Wis., 7; Orph., Green Bay, Wis., 14; Orph., Green Bay, Wis., 15.
HOLT, Alf.: Keith's, Prov., 14-19.
HOMER, Lind, Co.: Temple, Detroit, 14-19.
HONEY Girls: Temple, Hamilton.
HOPKINS Sisters: Grand, Syracuse, 14-19.
HORNEMAN Brothers: Bohmer Park, Montreal.
HOUDINI, Harry: Victoria, N.Y.C., July 27-Indef.
HOWARD, Charles, Co.: Orph., Memphis; Orph., New Orleans, 6-12.
HOWARD, Great: Bushwick, B'klyn; Keith's, Phila., 7-12; Grand, Pittsburgh, 14-19.
HUGHES, Mrs. Gene, and Co.: Bushwick, B'klyn.
HUNTING and Francis: Maj., Chgo.; Royal, N.Y.C., 7-12.
HUNTING, Low and Mollie: Dominion, Ottawa.
HURST, Brandon, Co.: Maryland, Balto., 7-12.
HUSSARS, Nine White: New Brighton, Brighton Beach, N. Y., 7-12; Alhambra, N.Y.C., 14-19.
IDANIAS, Five: Orph., Duluth.
"IDEAL": Dominion, Ottawa; Temple, Hamilton, 7-12.
IMHOFF, Conn and Corinne: Columbia, St. Louis; Maj., Milwaukee, 6-12.
IRMEN: Orph., Seattle; Orph., Portland, 6-12.
"IT Can Be Done": Alhambra, N.Y.C.; Colonial, N.Y.C., 7-12; Royal, N.Y.C., 14-19.
JACKSON, Joe: Keith's, Providence, 7-12; Maryland, Baltimore, 14-19.
JAMES, Walter: Colonial, Norfolk, 31-Sept. 2; Lyric, Richmond, 3-5; Lyric, Birmingham, 7-12.
JARROW: Victoria, N.Y.C.; Grand, Syracuse, 7-12; Temple, Detroit, 14-19.
JARVIS and Harrison: Keith's, Cinti.; Keith's, Indianapolis, 7-12.
JEFFERSON, Joseph, Co.: Orph., St. Paul; Orph., Minneapolis.
JOHNSON and Wells: Dominion, Ottawa, Can., 14-19.
JOHNSTON, Johnny, Co.: Maj., Chgo.
JONES and Sylvester: Orph., Frisco, 6-12.
JORDAN Girls: Shea's, Toronto.
JULIET: Shea's, Buffalo; Shea's, Toronto, 7-12; Bushwick, B'klyn, 14-19.
KAJIYAMA: Orph., Omaha, 6-12.
KALICH, Bertha, Co.: Orph., Los Angeles, 31-Sept. 12.
KALMER and Brown: Orph., Winnipeg; Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
KAUFMAN Brothers: Orph., Omaha, 6-12.
KELLY, Walter: Keith's, Phila.; Columbia, Grand Rapids, 7-12; Keith's, Toledo, 14-19.
KENO and Mayne: Victoria, N.Y.C.
KENT, Miller, Co.: Maryland, Balto., 14-19.
KIMBERLY and Mohr: Orph., Des Moines; Orph., Sioux City, 6-12.
KIRK and Fogarty: Keith's, Lowell, Mass.; Keith's, Prov., 7-12.
KLUTTING'S Animals: Prospect, N.Y.C., 7-12; Keith's, Wash., 14-19.
KORNAU, Fred: Orph., Salt Lake City, 6-12.
KRAMER and Morton: Orph., Omaha; Orph., Minneapolis, 6-12.
KRAMER and Patterson: Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
KRAMER and Ross: Fountaine Ferry Park, Louisville; Columbia, St. Louis, 6-12.
KRONOLD, Hans: Orph., Des Moines.
LAI MON KIM: Orph., Salt Lake City, 6-12.
LAMBERT and Ball: Bushwick, B'klyn; Prospect, N.Y.C., 7-12.
LAMBERTI: Keith's, Boston, 14-19.
LANE and O'Donnell: Hipp., Cleveland; Columbia, Grand Rapids, 7-12; Keith's, Toledo, 14-19.
LANGDONS, The: Colonial, N.Y.C., 6-12; Keith's, Phila., 14-19.
LARGAY and Snee: Orph., Jacksonville, 7-12; Orph., Savannah, 14-16; Orph., Charleston, 17-19.
LA TOY Brothers: Alhambra, N.Y.C.
"LAWN Party": Hipp., Cleveland; Keith's, Indianapolis, 7-12; Grand, Syracuse, 14-19.
LEACH, Wallis, Trio: Dominion, Ottawa, Can.; Temple, Hamilton, 7-12.
LEE and Cranston: Keith's, Prov., 14-19.
LEFFELL Trio: Keith's, Phila., 7-12.
LE HOUEN and Dupree: Hippodrome, Coney Island, N. Y., 7-12.
LEIGHTONS, Three: Temple, Detroit; Temple, Rochester, 7-12; Keith's, Phila., 14-19.
LESTER and Jeanette: Orph., Memphis, 6-12.
LE VARS, Flying: Victoria, N.Y.C., 7-12.
LEON Co.: Keith's, Wash., 7-12; Bushwick, B'klyn, 14-19.
LEVY, Bert: Hipp., Cleveland, 7-12.
LEWIS, Harry, Quintette: Orph., Los Angeles, 31-Sept. 12.
LIBBY and Burton: Orph., Sioux City, 6-12.
LOCKETT and Waldron: Orph., Duluth; Orph., Winnipeg, 6-12.
LOFTUS and Lopez: New Brighton, Brighton Beach, N. Y.
"LORNA Doone": Fountaine Ferry Park, Louisville.
LOUGHLIN'S Boys and Girls: Poli's, Scranton, 14-19.
LOUISE, Tillie, Co.: Victoria, N.Y.C., 7-12.
"LOVE is the Suburbs": Poli's, Scranton, 7-12; Poli's, Springfield, 14-19.
LOYAL, Silvia, Co.: Colonial, N.Y.C., 7-12.
LUCIER, Lascon, Co.; Orph., Duluth; Orph., St. Paul, 6-12.
LYDELL, Rogers and Lydell: Orph., Winnipeg, 6-12.
LYONS and Yosco: Palace, N.Y.C.; Prospect, N.Y.C., 7-12.
LYRIC Trio: Keith's, Columbus; Keith's, Indianapolis, 7-12.
MACART and Bradford: Garrick, Wilmington, 14-19.
MACK and Mile: Orph., St. Paul; Orph., Duluth, 6-12.
MACK and Orth: Grand, Pittsburgh, 7-12; Poli's, Scranton, 14-19.
MACK and Walker: Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
MACK, Charles, Co.: Keith's, Phila., 7-12.
MACK and Snyder: Alhambra, N.Y.C., 7-12; Maryland, Baltimore, 14-19.
MAHRENA and Dutton Brothers: Orph., B'klyn; Keith's, Prov., 7-12; Orph., Harrisburg, 14-19.
MAHONEY, Two: Keith's, Boston, 7-12.
MAHR, Daisy: Palace, N.Y.C., 10-Indef.
MARIELLE: Palace, Chgo.
MARTHA and Sister: Temple, Rochester; Orph., Montreal, 7-12; Dominion, Ottawa, 14-19.
MARTIN, H. B.: Orph., Des Moines.
MARTINS, Flying: Keith's, Wash., 7-12; Royal, N.Y.C., 14-19.
MATINEE Girls: Orph., Frisco.
MATTHEWS, Shayne, Co.: Orph., Omaha.
MAYNE Brothers and Selby: Shea's, Toronto; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
MAYO and Tully: Shubert's, Utica, N. Y., 7-12; Orph., Harrisburg, Pa., 14-19.
McBANE, The Fountaine Ferry Park, Louisville; Grand, Pittsburgh, 7-12.
McCAY, Winsor: Orph., B'klyn, 7-12.
McDERMOTT, Billy: Grand, Syracuse; Orph., Harrisburg, 7-12; Shubert's, Utica, N. Y., 14-19.
McDEVITT, Kelly and Lucie: Maryland, Balto.; Victoria, N.Y.C., 14-19.
McFARLAND and Sister: New Brighton, Brighton Beach, N. Y.
McFARLANE, George: Keith's, Wash.; Colonial, N.Y.C., 7-12; Orph., B'klyn, 14-19.
McGINN, Frances, Co.: Orph., Frisco, 31-Sept. 12.
McGOODS, Chas.: Orph., Winnipeg.
McKAY and Ardine: Maj., Chgo.; Maj., Milwaukee, 6-12.
McMILLAN and Carson: Bushwick, B'klyn; Royal, N.Y.C., 6-12; Keith's, Wash., 14-19.
McMAHON, Diamond and Clemence: Columbia, St. Louis; Orph., Memphis, 6-12.
McNALLYS, Four: Lyric, Birmingham, 7-12.
McWILLIAMS, Blondel and Baldwin: Keith's, Boston, 14-19.
MEEHAN'S Dogs: Orph., Minneapolis; Orph., St. Paul, 6-12.
MEISTERSINGERS: Shea's, Toronto; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
MELROSE, Bert: Maryland, Balto., 7-12.
MELVILLE and Higgins: Alhambra, N.Y.C.; Bushwick, B'klyn, 7-12; Temple, Hamilton, Can., 14-19.
MENDELSOHN Four: Columbia, Grand Rapids, 7-12.
MERCEDES: Orph., B'klyn; Grand, Pittsburgh, 14-19.
MERLE'S Cockatoos: Orph., Charleston, 7-9; Orph., Savannah, 10-12; Orph., Jacksonville, 14-16.
MERRILL and Otto: Orph., Frisco, 31-Sept. 12.
METHOT, Fifi: Sherman Grand, Calgary, 2, 3.
MEUTHEN, Dorothy: Columbia, St. Louis; Orph., Memphis, 6-12.
MEYAKO'S Trio: Orph., Montreal, 14-19.
MILLER and Lyles: Orph., Frisco; Orph., Oakland, 6-12.
MILLER and Vincent: Orph., Minneapolis, 6-12; Orph., Duluth, 13-19.
MILTON and De Long Sisters: Forsythe, Atlanta; Lyric, Birmingham, 7-12; Orph., Memphis, 14-16; Orph., Jackson, 17-19.
MONTGOMERY and Moore: Hippodrome, Coney Island, N. Y., 7-12.
MONTGOMERY and Mack: Lexington, Lexington, Ky., 7-12; Keith's, Columbus, 14-19.
MOORE and Littlefield: Orph., Winnipeg, 6-12.
MOORE and Yates: Maj., Milwaukee, 6-12.
MORRIS, Hilda: Keith's, Toronto, 7-12.
MORRIS, Nina, Co.: Lyric, Richmond, 3-5; Poli's, Wtby, 7-12.
MORTON and Austin: Shea's, Toronto, 7-12.
MORTON, James J.: Orph., Montreal, 14-19.
MORTON, Kay and Kitty: Proctor's, N.Y.C., 7-12; Alhambra, N.Y.C., 14-19.
"MOTORING": Victoria, N.Y.C., 7-12.
MOZARTS, Two: Orph., Stockton, 2, 3; Orph., San Jose, 4, 5.
MULLEN and Coogan: Temple, Detroit.
MURRAY, Elizabeth: Orph., Memphis.
MYSTIC Bird: Keith's, Phila.; Orph., Harrisburg, 7-12.
NANA, Lyric, Birmingham, 7-12; Forsythe, Atlanta, 14-19.
NASH, Julia, and Co.: Grand, Syracuse, 14-19.
NAVADIS and Ferrari: Orph., Oakland; Orph., Sacramento, 7, 8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
NEPTUNE'S Garden: Columbia, St. Louis; Orph., Memphis, 6-12.
NEVINS and Erwood: Orph., Memphis; Orph., New Orleans, 6-12.
NEWHOFF and Phelps: Keith's, Wash.
NICHOLS, Nellie V.: Palace, N.Y.C.; Prospect, N.Y.C., 7-12; Keith's, Boston, 14-19.
NINA'S Skating Girls: Victoria, N.Y.C., 7-12.
NORCROSS and Holdsworth: Poli's, Springfield, 14-19.
NORTH, Frank, Co.: Orph., Winnipeg; Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
NOSSEK, Musical: Orph., Detroit, 7-12; Keith's, Cinti., 14-19.
NURNS, Elmer and Grady: Grand, Syracuse.
OAKLAND, Rosters: Columbia, St. Louis, 6-12.
OAKLAND, Will, Co.: Orph., Minneapolis, 6-12.
ODIVA: Orph., St. Paul; Orph., Omaha, 6-12.
OLD Soldier Fiddlers: Temple, Detroit, 7-12.
OLYMPIC Trio: Shea's, Buffalo; Shea's, Toronto, 7-12.
O'NEIL, Genaro and Bailey: Prospect, N.Y.C., 7-12; Bushwick, B'klyn, 14-19.
O'NEILL, Josie: Orph., Montreal; Grand, Pittsburgh, 7-12; Temple, Hamilton, 14-19.
ONRA, Ralph: Columbia, Grand Rapids, 7-12.
ORR, Rose, and Da Costa: Maj., Chgo.; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
OSTERMAN, Katherine, Co.: Victoria, N.Y.C., 14-19.
OWEN and Owen: Orph., Sioux City; Orph., St. Paul, 6-12; Garrick, Wilmington, 14-19.
PALLENBERG'S Bears: Orph., Los Angeles; Orph., San Diego, 6-12.
PANTZER, Two: Keith's, Toronto; Keith's, Columbus, 7-12.
PARILLO and Frabito: Orph., Harrisburg, Pa., 7-12; Keith's, Phila., 14-19.
PARKS and Terrell: Victoria, N.Y.C.
PATRICOLA, Angelo; Maj., Milwaukee; Keith's, Columbus, 7-12; Shea's, Buffalo, 14-19.
PATTERSON Sardalla: Alhambra, N.Y.C.
PAYTON, Corse, and Co.: Victoria, N.Y.C.
"PERKIN Mysteries": Keith's, Boston, 7-12.
PHAR'S Educated Blackheads: Orph., Montreal, 14-19.
PHILLIPINI and Co.: Temple, Hamilton; Orph., Memphis, 6-12.
PERKIN Mysteries: Keith's, Boston, 14-19.
PORTER and Sullivan: Forsythe, Atlanta, 7-12.
PRIMROSE Four: Maryland, Balto.; Garrick, Wilmington, 7-12.
PROTT, Bill: Columbia, St. Louis; Palace, Chgo., 6-12.
RAJAH, Princess: Orph., Memphis; Orph., New Orleans, 6-12.
RANDALLS, The: Orph., Des Moines; Orph., Sioux City, 6-12.
RAVENSCROFT, Charlotte: Keith's, Cinti., 7-12; Keith's, Indianapolis, 14-19.
RAY and Hilliard: Keith's, Boston, 7-12.
RAYMOND, Ruby: Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
RAYNO'S Dogs: Temple, Rochester, 7-12.
REDFORD and Winchester: Morrison's, Rockaway, N. Y.; Alhambra, N.Y.C., 7-12.
"REDHEADS, The": Orph., Minneapolis, 6-12.
REED Brothers: Palace, Chgo.; Keith's, Columbus, 14-19.
REISNER and Gores: Orph., Seattle; Orph., Portland, 6-12.
RELLOW: Temple, Detroit.
REMPEL, R. and H., Co.: Orph., Harrisburg, 14-19.
REYNOLDS and Donegan: Maj., Chgo.
RICE, Sally and Scott: Shea's, Toronto, 7-12; Shea's, Toronto, 14-19.
RICHARDS, Carlo: Alhambra, N.Y.C., 7-12; Victoria, N.Y.C., 14-19.
RICHARDS, Great: Keith's, Phila.
RILEY and Wilson: Orph., Allentown, Pa., 14-16; Orph., Altoona, 17-19.
RING, Blanche: Grand, Syracuse; Maj., Chgo., 7-12.
ROACH and Murphy: Keith's, Columbus, 7-12; Keith's, Indianapolis, 14-19.
ROCHESTER Comedy Trio: Temple, Rochester; Maryland, Baltimore, 7-12; Keith's, Cinti., 14-19.
ROGERS, Four: Grand, Pittsburgh, 7-12; Keith's, Cleveland, 14-19.
ROLLO and Nagell: Henderson's, Coney Island, N. Y., 7-12.
RONEY, Great: Palace, Chgo.; Columbia, St. Louis, 6-12.
ROONEY and Bent: Keith's, Phila., 7-12; Keith's, Wash., 14-19.
ROSARIO and Dolly: Park, Grand Rapids, 7-12.
ROSE, Julie: Maryland, Baltimore, 7-12.
ROUSSEY, Albert: Palace, Chgo., 6-12.
ROYE, Ruth: Maryland, Baltimore, 14-19.
RYAN and Lee: Maryland, Baltimore, 7-12; Keith's, Wash., 7-12; Maryland, Balto., 14-19.
RYAN and Tierney: Alhambra, N.Y.C.; Royal, N.Y.C., 7-12.
SALON Singers: Keith's, Cinti., 7-12; Hipp., Cleveland, 14-19.
SALVAGGIO, Joe: Orph., Duluth; Orph., Winnipeg, 6-12.
SAMUELS and Dayton: Keith's, Phila.; Keith's, Boston, 7-12; Orph., Brooklyn, 14-19.
SARTELL, Joseph, Co.: Alhambra, N.Y.C.
SARONOFF: Alhambra, N.Y.C.
SCHAFFER, Sylvester; Palace, N.Y.C. Apr. 21—Indef.
SCHOOL Playground: Keith's, Boston; Keith's, Providence, 14-19.
SEEBACKS, The; Orph., Sioux City; Orph., Minneapolis, 6-12.
SEELEY, Blossom: Keith's, 14-19.
SELBINI, Lala: Victoria, N.Y.C., 7-12.
SELMA, Norma: Victoria, N.Y.C.
SEXETTE, Ferlers: Shubert's, Utica, 7-12; Orph., Harrisburg, 14-19.
SHARP and Turck: Maj., Milwaukee, 6-12.
SHAYNE, Matthews, Co.: Orph., Des Moines, 6-12.
SHERMAN, Van and Hyman: Forsythe, Atlanta; Lyric, Birmingham, 7-12.
SHONE, Herbine, Co.; Orph., Vancouver; Orph., Seattle, 6-12.
"SHOULD a Woman Tell?": New Brighton, Brighton Beach, N. Y.; Victoria, N.Y.C., 14-19.
SIMMS, Willard, and Co.: Victoria, N.Y.C.
SLEMON, Fredrika, and Co.: Orph., Winnipeg; Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
SMITH, Cook, and Brandon: Hamilton, Ottawa; Temple, Hamilton, 7-12.
SMITH, Irene and Bobby: Maj., Milwaukee; Palace, Chgo., 6-12; Grand, Pittsburgh, 14-19.
SNOWDEN, Slipkyo: Orph., St. Paul, 6-12.
SOAMAN, Fred: Keith's, Phila.
SPISSELL Brothers and Mack: Keith's, Wash., 7-12; Keith's, Phila., 14-19.
SPRYOS-Hayward Co.: Orph., Oakland.
STANLEY, Aileen; Orph., Frisco; Orph., Sacramento, 7, 8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
STANLEY, Stan, Trio: Orph., Vancouver, 7-9; Orph., Victoria, 10-12.
STEINER Trio: Grand, Syracuse, 14-19.
STEPP, Goodrich and King: Palace, Chgo.; Poli's, Wtby, 7-12.
STEVENS and Marshall: Keith's, Columbus, 14-19.
STEVENS, Edwin, Co.; Maj., Milwaukee; Hipp., Cleveland, 7-12.
STEVENS, Leona: Orph., Sioux City.
STINDEL Brothers, Three: Palace, Chgo., 6-12.
SULLIVAN, Five: Orph., B'klyn.
SUTTON, McIntyre and Sutton: Keith's, Phila.; Keith's, Boston, 7-12.
SWOR and Mack: Orph., St. Paul; Orph., Duluth, 6-12.
SYLVIA, Royal, and Pard: Shubert's, Utica; Grand, Pittsburgh, 14-19.
TELEPHONE Tangle: Orph., Montreal; Columbia, Grand Rapids, 14-19.
TEMPEST, Florence, Co.: Colonial, N.Y.C., 14-19.
THOMAS and Hall: Orph., Los Angeles; Orph., San Diego, 6-12.
THOMPSON, Charles; Grand, Syracuse; Hipp., Cleveland; Columbia, Grand Rapids, 14-19.
THORNTON, James and Bugsie: Park, Grand Rapids, 7-12.
TORRENO, Herman: Orph., Memphis, 6-12.
TOWNY and Norman: Orph., Montreal, 14-19.
TRACY, Stone and Speak: Temple, Detroit; Temple, Rochester, 14-19.
TRANSATLANTIC Trio: Orph., Brooklyn, 2, 3; Orph., Des Moines, 4, 5; Orph., Omaha, 6-12.
TRAVATO: Orph., Omaha; Orph., Sioux City, 6-12.
TRAVILLA Brothers and Seals: Maj., Chgo.
TSUDA, Harry: Orph., Vancouver; Orph., Seattle, 6-12.
TURNER, Tad: Keith's, Phila.; Keith's, Wash., 7-12; Keith's, Phila., 14-19.
TUSCANO Brothers: Keith's, Cinti., 7-12; Keith's, Columbus, 14-19.
TWISTO: Orph., Cheyenne, 14-16; Orph., Savannah, 17-19.
TYSON, Three; Orph., Sioux City; Orph., Omaha, 6-12.
UHLER, Claude, and Company: Grand, Hamilton, 14-19.
VAN and Schenck: Prospect, N.Y.C., 14-19.
VAN ELTON, Martin: Orph., Des Moines, 6-12.
VAN Hoven, Co.: Poli's, Wtby, 14-19.
VARDON, Perry, and Louise: Columbia, St. Louis, 6-12.
VARIETY and Leaves: Keith's, Phila., 14-19.
VERONA, Nick, and Co.: Henderson's, Coney Island, N. Y.
VERNON, Three: Dominion, Ottawa; Temple, Hamilton, 7-12.
VINTON, Bobby, and Co.: Maj., Chgo., 7-12; Maj., Milwaukee, 14-19.
VIOLETTE, Lucy: Orph., Memphis; Orph., New Orleans, 6-12.
VON HAMM and Hall: Maryland, Balto.; Alhambra, N.Y.C., 7-12; Orph., Brklyn, 14-19.
WALDEMAR, Xaviar and Jeanie: Orph., Frisco, 31-Sept. 12.
WALLENSTEIN and Zeiter: Grand, Pittsburgh; Keith's, Phila., 7-12; Hipp., Cleveland, 14-19.
WARD and Cullen: Orph., Des Moines; Orph., Sioux City, 6-12.
WARD, Dale, and Vard: Orph., Oakland; Orph., San Francisco, 6-12.
WATER, Lilies, Six: Poli's, Scranton, 7-12.
WEBB and Burns: Hippodrome, Coney Island, N. Y., 7-12.
WEBER and De Wolfe: Keith's, Providence, 7-12.
WEBER, Charles, Marriage: Baltimore, 7-12; Forsythe, Atlanta, 14-19.
WELCH, Joe: Morrison's, Rockaway, N. Y.
WELZ and Keeley: Orph., Sioux City; Orph., Omaha, 6-12.
WESTBROOK, Trio: Orph., Memphis; Orph., New Orleans, 6-12.
WESTON, Willie, and Co.: Orph., Montreal; Keith's, Phila., 7-12; Shea's, Toronto, 14-19.
WESTON and Leon: Maryland, Baltimore, 14-19.
WESTON and Claire: Shea's, Toronto, 7-12; Shea's, Buffalo, 14-19.
WESTON and Leon: Keith's, Cinti., 7-12; Keith's, Columbus, 14-19.
WESTON and Young: Garrick, Wilmington, 7-12; Maryland, Baltimore, 14-19.
WHITE and Jones: Orph., Memphis; Orph., New Orleans, 6-12.
WHITE and Simms: Orph., Oakland.
WILD and Hanson: Keith's, Phila., 7-12; Keith's, Wash., 14-19.
WILLIAMS, Gene: Temple, Detroit.
WILLIS and Bunny: Keith's, Portland, Me., 14-19.
WILSON, Frank: Orph., Frisco; Orph., Oakland, 6-12.
WILSON, Grace; Keith's, Indianapolis, 7-12; Keith's, Cinti., 14-19.
WILSON, Jack and Belle: Orph., Memphis; Orph., New Orleans, 6-12.
WILSON, Lew, Trio: Orph., Frisco, 7-12; Orph., Fresno, 14-19.
WITTERS and Manley: Keith's, Boston, 7-12; Keith's, Providence, 14-19.
WOLFUS, William: Columbia, St. Louis, 6-12.
WOOD and Wyde: Hipp., Cleveland, 7-12; Poli's, Wtby, 14-19.
WOOD, Britt: Orph., Sioux City; Orph., Omaha, 6-12.
WOOD, Maurice: Keith's, Boston.
WOODMAN and Livingston: Orph., Des Moines, 6-12.
WRIGHT, Cecelia: Orph., Grand Rapids, 14-19.
"WRONG Floor, The": Orph., Sioux City; Orph., Omaha, 6-12.
WYNN, Bessie: New Brighton, Brighton Beach, N. Y.; Temple, Detroit, 14-19.
YOUNGERS, The: Keith's, Indianapolis, 7-12.
YULE, Charles, Co.: Orph., Omaha; Orph., St. Paul, 6-12.
ZARRELL, Leo, Trio: Maj., Milwaukee; Maj., Chgo., 6-12.
ZARVILLE, H., Co.: Orph., Salt Lake City, 6-12.

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"THE WRONG FLAT"—Comedy — Monday, Aug. 31
The boys find themselves in a funny mix-up through a perfectly natural mistake. After getting in wrong, everything turns out all right. A cast of Vitagraph favorites.

"THE HIDDEN LETTERS"—Two Part Drama — Tuesday, Sept. 1
They are hidden to hide a wife's escapades. After her death, her husband finds them and he loves the woman who tries to shield his wife's name and protect him. The cast includes JULIA SWAYNE GORDON, NORMA TALMADGE, ANTONIO MORENO, KALMAN MATUS and FRANK CURRIER.

"THE LOST CORD"—VITA-LAUGH Comedy — Wednesday, Sept. 2
Through its loss, he loses his bathing tights and his clothes. He loses his girl and he doesn't know how to get home. It is surprisingly funny. The leads are HUGHIE MACK and LILLIAN WALKER.

"THE UPPER HAND"—Drama — Thursday, Sept. 3
He treasures his wife to get the upper hand. He gets caught red-handed and meets an untimely death. His wife finds love in the man who had protected her honor. The principals are WILLIAM HUMPHREY and LEAH BAIRD.

"THE BARREL ORGAN"—Comedy — Friday, Sept. 4
Its music brings in the chickens, and the monkey helps by rescuing a man and child from their burning home. ROSE TAPLEY and ETIENNE GIRARDOT assume the leads.

"TOO MUCH UNCLE"—Two Part Comedy — Saturday, Sept. 5
He arrives unexpectedly. Henry borrows Billy's wife and regrets it. Billy's fiancee comes in unannounced. The complications come fast and furious. Explanations clear things and everybody is good-natured and happy. The cast, ANITA STEWART, RALPH INCE, ALBERT ROCCARDI and BILLY QUIRK.

SIX A WEEK

"THE UNWRITTEN PLAY"—Drama	Monday, Sept. 7
"BRANDON'S LAST RIDE"—Two Part Drama	Tuesday, Sept. 8
"THE BAND LEADER"—VITA-LAUGH Comedy	Wednesday, Sept. 9
"BELLA'S ELOPEMENT"—Drama	Thursday, Sept. 10
"A STUDY IN FEET"—Comedy	Friday, Sept. 11
"HE DANCED HIMSELF TO DEATH"—Two Part VITA-LAUGH Comedy	Saturday, Sept. 12

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

LOOKING AHEAD

Two NEW programmes of regular releases, the Popular and the World Film, and increased strength in feature programmes, is the defiance that film men will throw this Fall at the outsiders who are dolefully announcing the wane of the picture's popularity. The croaking chorus that has all but chosen the date for the funeral of the motion picture is given an answer of deeds by men whose records should be a guarantee of their sagacity. The men who see room for new programmes are not the recent converts to the picture art, who delight to revel in optimistic dreams, they are the men who have been in the ranks since the pioneer days, when even film men used to discuss strenuously the question of how long the public would continue to care for this new toy.

That the trend for growth is found in both the feature and the short length fields is an interesting point in recent happenings. The past year has seen the regular programmes sadly neglected, with multiple reel pictures absorbing full attention. That the feature field has been able to live through the flood of tawdry pictures dumped upon it is solely due to the inherent strength of its appeal to the popular appetite. We are seeing less of this clap-trap product now and may hope to see this stage entirely passed with the Fall's developments. When exhibitors may, with wide latitude, choose features of practically guaranteed worth, there will be little room for the fly-by-night manufacturer with a shoestring for capital. These latter are not the kind to stand stiff competition with artistic producers; they were blown in with the feature craze and will vanish before the light of quality.

More power to the men whose labor will clean house in the feature ranks.

WHERE FOOLS RUSH IN

"WOULD TEN POUNDS BE USEFUL?" asks an advertiser in a London trade-paper who, taking the answer for granted, then goes on to explain how the shekels may be secured: "In 'The Life of a London Shop-Girl,' our latest exclusive, the producer has made a mistake. We offer ten pounds to the first manager who, after booking the film, 'spots' it. Particulars of the mistake for which the prize is offered have been deposited with the editor of the *Kinematograph Weekly*. Other mistakes may come to light, but they do not count."

Such is the recklessness of picture producers in this day of grace. No longer do we dodge the festive error that evokes the ha-has of the skeptic. No longer need films be cut and patched, the all-explaining sub-title called upon as first aid to cover blunders. Just ship the picture out, offer a prize for the discovery of mistakes, and then laugh, "We fooled you that time; we did it on purpose."

'Tis an ingenuous scheme, such a touch of disarming naivete about it. But if it had been universally adopted five years ago we know there would be quite an army of exhibitors retiring as members of the Millionaire's Club, while not a few producers would be seeking other walks of life.

SHAKESPEARE ON THE SCREEN

LAWRENCE MARSTON, principal director with the Biograph Company, advises GRANVILLE BARKER, London's foremost producer of Shakespeare on the modern speaking stage, to jump into motion pictures. Mr. MARSTON believes that the photoplay offers Mr. BARKER an unequaled opportunity to present the Bard of Avon as he should be presented. MARSTON is a man with whose opinions you may not agree, but, then, he does not mould them to be agreeable, he states his convictions fearlessly, and his faith in the picture's possibilities is without bounds.

MARIE CORELLI'S "VENDETTA" PRESENTED ON THE SCREEN BY GEORGE KLEINE.

"It is an unwritten law of the motion picture studio," he says, "that when scenes are located amid nature's backgrounds they must be filmed in the open. This ability to stage Shakespeare and other classics out o' doors is the greatest asset of the cinematograph, and if GRANVILLE BARKER were sincere in his efforts to give Shakespeare the best mountings possible, he would renounce the indoor stage and devote himself to elevating an art which, I must confess, sadly needs elevation. Why not follow in the footsteps of the Coburn Players and stage Shakespeare, wherever the play calls for it, al fresco?

"It is Mr. BARKER'S ambition to present the classics without the arbitrary divisions of acts and scenes. I think the cinematograph has anticipated him in this. Perhaps, indeed, he may have taken a hint from the screen plays. Moving picture exhibitors do not find it difficult to hold the attention of the public through five-reel subjects, and there is even now a play running on Broadway which has twice that number of reels and, barring a short intermission, holds its audience absorbed from beginning to end.

"GRANVILLE BARKER'S difficulties, however, are those of every experienced producer of 'indoor drama.' Mountains and cascades, real woods and the expanse of waters can be shown with fidelity to nature only on the moving picture screen. Even in the most spectacular of Hippodrome and Manhattan Opera House productions the introduction of a ship or railroad engine, no matter how elaborate the mechanics of the set, merely excites admiration for the ingenuity of the stage director and does not convince.

"In the motion picture, however, the Twentieth Century Limited in motion, battleships at sea, armies on the march, trans-Atlantic liners coming up the bay against a background of skyscrapers—any conceivable object can be introduced as a part of the attendant story with convincing realism, the realism of a BRADY war photograph or a DAGUERRE masterpiece.

"The time is not far distant when the improvement of the motion picture along lines already foreshadowed will compel the indoor theater to confine itself to plays which are limited to interior scenes. Attempts to reproduce open air settings will merely amuse the picture-wise public where they have been designed in all seriousness to stimulate nature. Even Mr. BARKER'S improved stage lighting and other technical improvements cannot stave off this development. SHAW and BARKER may be the BURBAGE and DAVENANT of the present century, but they have a lot to learn from the despised photoplay producer," concluded Mr. MARSTON.

TITLES AND TAIL PIECES

BY WILLIAM LORD WRIGHT.

Even the photoplay authors are mobilising.

What has become of the old-fashioned exhibitor who used to wear a long linen duster?

Fashion note.—Brussels carpets should now be used exclusively in all war sets prepared in the studios.

Prices are advancing on everything excepting motion picture play manuscripts.

The earth is to last fifteen million years longer, it is said, thus giving the film manufacturers plenty of time to produce another real comedy.

We arise to anxiously inquire if there is an opportunity to send the 101 Bison Indians to the front?

We have our moments of dejection when we feel sadly sure that all of sacred history has now been filmed with the sole exception of the Fall of Babylon.

One thing is certain: the movie operator will never hide his light under a bushel.

The turnip and the psychological film drama may have their places, for we are broad-minded enough to think that tastes vary.

In the photoplays of jungle life, the lion and the lamb always lie down together.

Never take a motion picture plot to-day that you cannot put back to-morrow.

After a photo-playwright distinguishes himself these days he starts right in to make it pay.

A concert of the porch swing and the movie piano sometimes causes discord.

There should be a determined effort made to prohibit the sale of plug hats to irresponsible picture actors.

We are getting too many schemes in the motion picture business to make people lose that otherwise wouldn't lose.

NEXT LUBIN FEATURE

Rose Coghlan to Appear in "Sporting Duchess" Under Barry O'Neil's Direction

Rose Coghlan has signed a contract with the Lubin Film Manufacturing Company to appear in that company's screen adaptation of "The Sporting Duchess." The direction of the melodrama has been assigned to

BARRY O'NEIL,
Lubin's Director of Features.

Barry O'Neil, who will pick a great cast from the pick of the studio companies.

"The Sporting Duchess" is among the best-known of the melodramas of the past decade. Originally produced at Drury Lane, London, it later had phenomenal runs in New York and other large American cities. The Lubin Company promises a lavish production that is hoped to surpass the stage version.

Barry O'Neil is reputed to be one of the three highest-salaried directors of the motion picture art. Well known as a player for over twenty years, he has been directing now for five years, and has been intrusted with the production of most of the Lubin feature masterpieces. Charles Klein's "The Lion and the Mouse," "The Third Degree," Edwin Barbour's "When the Earth Trembled," and more recently Eugene Walter's "The Wolf," are among the best known of his successes. His screen production of "The House Next Door" is booked for release at an early date.

FILMING "SHORE ACRES"

Strong Cast Starts to Work on All Star Company's Next Production

A cast that might well be played intact on Broadway has been engaged by the All-Star Company for the screen production of "Shore Acres," with which the fame of James A. Herne is so closely linked. John H. Pratt, under whose personal supervision the picture will be made, is now at Block Island with the company.

Charles A. Stevenson will be seen as Nathaniel Berry, William Riley Hatch as Martin Berry, Conway Tearle as Sam, E. J. Connelley as "Blake," Violet Horner, formerly with the Imp, Reliance, Biograph, and Vitagraph companies, will play Helen, and little Madge Evans, who has posed for nearly every artist of note in the world, will portray the part of Mildred.

Others of the cast are Philip Traub as Bob, Harry Knowles as Captain Ben, Mrs. Evans.

William A. Thompson is in charge of the camera with his two assistants, and George Kleine is master of properties.

MIMI YVONNE A STAR

Frank Tichenor to Present Child Actress in Forthcoming Feature

Mimi Yvonne, who is dividing honors in "The Littlest Rebel" with E. K. Lincoln, will shortly be seen in another feature the title of which will be announced later. Frank Tichenor is enthusiastic over the child actress, who has been proclaimed worthy of stardom by all the newspaper critics who have viewed "The Littlest Rebel."

Little Mimi's success is another proof that "the proof of the celluloid is in the seeing." Mr. Tichenor became impressed with her work long before staging "The Littlest Rebel," and it was only after some effort that he secured her services for the Photo Play Productions Company's initial feature. Even with his faith in her ability, Mr. Tichenor was among the most surprised of men when he discovered after the first showing of "The Littlest Rebel," at the Studebaker in Chicago, that the critics of the press had taken it upon themselves to star her.

FEATURE MEN COMBINE

Alco to Distribute Product of Five Prominent Manufacturers—Absorbs Atsco Supply Corporation

The long-expected organization of feature film men as a challenge to those who formed the Paramount has come. With Al. Lichtman holding the reins, the Alco Film Company has gathered under its banner the All-Star Company, the California Motion Picture Corporation, the Popular Plays and Players Corporation, the Excelsior Feature Company, and the Favorite Players' Company, the last-mentioned being the corporation name under which Carlyle Blackwell is producing. In addition the Atsco Supply Corporation has been absorbed, becoming a subsidiary of the Alco. One feature a week will be released by the Alco Corporation, which will soon open exchanges throughout the country, these exchanges also to serve as supply depots for all the lines formerly handled by the Atsco firm.

The Alco exchanges are planned to be run on new lines by which the owners of large theaters in the various cities will be directly interested in the local Alco exchange.

The Alco Corporation has been reorganized and is now capitalized at $1,500,000. The officers are: President, Walter Hoff Seely, formerly of the Atsco; vice-president and general manager, Al. Lichtman; treasurer, William Sievers; secretary, William H. Wright. The directors include, besides the officers, Samuel Neuhaus, L. Lawrence Weber, James J. Reilly, Edmund Kleon, and Robert J. Kane.

The contracts under which the Alco will become the distributors for the five manufacturers call for the five years' output of the different producers. The All-Star production of "The Nightingale," featuring Ethel Barrymore, and written originally for the screen by Augustus Thomas, will inaugurate the new service on Oct. 5. Following will come: Andrew Mack in "The Ragged Earl," a Popular Plays and Players production, "Salomy Jane," with Beatriz Michelena, and House Peters, and produced by the California Motion Picture Corporation; Carlyle Blackwell in "The Key to Yesterday"; "The Path Forbidden," an Excelsior feature, with Octavia Handworth; the All-Star's "Education of Mr. Pipp," with Digby Bell; "Mrs. Wiggs of the Cabbage Patch," by the California Motion Picture Corporation; Jacob B. Adler in "Michael Strogoff"; Carlyle Blackwell in "The Man Who Couldn't Lose."

Following the announcement of the new combination, President Harry Raver, of the All-Star Corporation, made the following statement regarding his company's part in the new organization:

"The All-Star Feature Corporation has gone about the task of selecting its distributing agency for the coming year with great respect for those progressive exhibitors who have made heavy investments in large and important picture theaters throughout the American Continent, and also for those representatives of programmes, combinations, and organizations who favored us by their offers for our product. But we have always believed that the time would come when the manager of a theater representing an investment of from $50,000 to $200,000 would realize that his investment would not be safe if he were not assured of sufficient attractions of high quality to enable him to keep his house open the year round, and to do this successfully he should be interested either directly or indirectly with the producer of the attraction itself.

"We are convinced that the plan of the Alco Film Company has to do with the situation just what we should like to see brought about, and we believe that the large theater owners interested in the Alco possess the ability and experience to carry their splendid plan to a successful climax; at any rate, the All-Star Feature Corporation has definitely decided to distribute its productions through the Alco Film Company during the next five years within Continental America and Canada."

Rumors as to the terms of the contract entered into between the All-Star and the Alco are heard on every side. There was a report to the effect that the All-Star was disposing of half interest in the outstanding stock for double its par value and that a quarter of a million dollars was to be furnished for the production of films. Another had it that the All-Star was to become a party to a three-cornered amalgamation involving a million dollars capital and taking in one large Licensed concern and another play-producing company, but these rumors had to do only with negotiations of the All-Star in other directions and did not pertain to the Alco Film Company. It is believed, however, that a large sum was advanced by the Alco Company to the All-Star as a guarantee of good faith upon signing the contract, but the exact figures could not be learned.

Meanwhile, the All-Star has been quietly accumulating material and perfecting its producing organization. With its new and modern Fort Lee studios and another under way in California, the equipment of the company will be adequate to meet any emergency.

LASKY STAR WAR-BOUND

Edna Goodrich, Who Was to Have Appeared in Coming Feature, Now in Ostend

Edna Goodrich, who was to have begun work this week for the Jesse L. Lasky Feature Play Company on the moving picture productions of the "Warrens of Virginia," in a letter to Samuel Goldfish, head of the Lasky firm, advised that the picture would necessarily have to be postponed, as she was marooned at Ostend, Belgium, and had busied herself for the past two weeks as a member of the Belgium Red Cross. "I have occupied my time," writes Miss Goodrich, "by making bandages for the wounded. My hotel, The Kursaal, has been turned into a hospital, and there are three hundred badly injured soldiers here. Everybody is coming forward with a magnificent spirit to aid in the alleviation of the suffering of the poor fellows who had given their lives to their country."

The production of the "Warrens of Virginia," in which Miss Goodrich was to have appeared for the Lasky Company, was awaiting the return of the star, the cast having been engaged and other plans completed. It will now be postponed until the early part of January.

LIFT BAN FOR KLEINE

SAN FRANCISCO (*Special*). — The local authorities have lifted the ban on all films treating with the European war in allowing the exhibition of the George Kleine four-reel feature, "European Armies in Action." The ban was being strictly enforced by the police, but after viewing the Kleine picture the censor decided that as the armies of all the nations were shown with absolute impartiality and the sub-titles were carefully written to avoid offense, there was no reason why the picture's exhibition should be stopped.

KATHLYN WILLIAMS IN "CHIP OF THE FLYING U."
Selig Three-Reel Comedy from the Novel by B. M. Bower.

KALEM RAILROAD SERIES

Helen Holmes to Be Featured in Series Depicting "The Hazards of Helen"

Picture fans who have come to know Helen Holmes as "the railroad girl," will now have an opportunity to see their heroine in an entire series of stories dealing with railroad life and called "The Hazards of Helen." Kalem's decision to produce this new serial was prompted by the success accorded the Alice Joyce series now running. As with that series, each installment of "The Hazards of Helen" will be complete in itself, telling a single story, with no to-be-continued feeling. The only connecting link will be Helen's love affairs, which will progress through each installment and not be finally settled until the final reel.

HELEN HOLMES,
To be featured in Kalem serial.

Kalem is unusually fitted to turn out stories dealing with railroad life. Director J. P. McGowan's company works in a studio built in the center of a railroad yard, and every player is by long experience thoroughly at home on the "Iron Trail."

According to the episodes now in course of production, Helen, who is seen as a railroad telegrapher, leads a strenuous existence. Her adventures compel her to leap off high railroad spans into swiftly running rivers, and even to becoming involved in railroad smash-ups. Edward W. Matlack and Frank Howard Clark have written the scenarios.

SELIG'S RELEASE HERALD

New Method of Publicity Proves Popular with Exhibitors

The Selig *Release Herald*, consisting of advance information concerning Selig releases, given in the same form that it will appear on the heralds provided exhibitors for distribution, is proving one of the most popular of exhibitors' aids offered by manufacturers.

In addition to containing the usual matter of a house organ, the Selig *Release Herald* is of value, in that it enables the exhibitor to know just what sort of heralds are supplied for the picture. The *Release Herald* also contains a complete exposition of the new Selig plan to bring the exhibitor and the local newspaper together. Six novelettes based on coming Selig pictures have been written by Kathlyn Williams and the Selig Company has made arrangements with the Western Newspaper Union by which the local newspaper can secure these stories in plate form all ready for publication. The stories are not written at great length to run for many weeks, but have been written in brief snappy form, so that they may be published in entirety in the week before the exhibitor plans to show the picture.

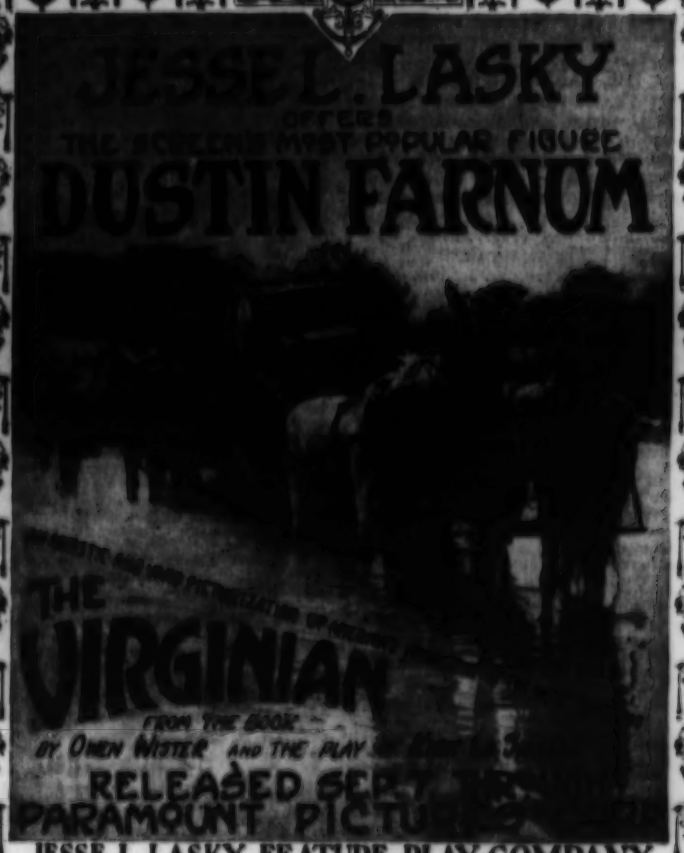
LEO DELANEY IN THEATERS

Leo Delaney, the former Vitagraph star, has consented to the demands of New Yorkers controlling a circuit of picture theaters that he make a series of personal appearances before returning to active screen work, and so successful has he been that the former Vitagrapher now plans to devote much of his time in the near future to the picture theaters.

Crane Wilbur is this week the headline attraction at Dales Theater, 116th Street, New York, billed as "star of 1,000 photoplays." As there are many well-known vaudeville acts on the bill the headline honors for the screen player are far from empty.

REEL FELLOWS GROWING

CHICAGO (*Special*).—The warm weather does not seem to hamper the growth of the Reel Fellows, the new Chicago screen organization, the membership of which has now passed the hundred mark. At the last meeting, held in the Advertising Club headquarters, the members enjoyed quite a banquet and were entertained by a well selected programme chosen by the entertainment committee.



PARAMOUNT PICTURES

PROGRAM

SEPTEMBER—OCTOBER—NOVEMBER

Productions:	Stars:
"The Lost Paradise"	H. B. Warner
Released August 31st.	
"The Unwelcome Mrs. Hatch"	Henrietta Crosman
Released September 10th.	
"Such A Little Queen"	Mary Pickford
Released September 21st.	
"Marta of the Lowlands"	Mme. Bertha Kalich
Released October 5th.	
"His Last Dollar"	David Higgins
Released October 12th.	
"The County Chairman"	Maclyn Arbuckle
Henry W. Savage's Greatest Comic-Dramatic Production.	
Released October 26th.	
"Behind the Scenes"	Mary Pickford
Released November 2nd.	
"The Man from Mexico"	John Barrymore
Released November 9th.	
"Wildflower"	Marguerite Clark
Released November 30th.	

Produced by the

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, President.
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices.
213-229 W. 26TH STREET, NEW YORK.

TRADE BOARD INCORPORATED

David Miles Company Another New One—Popular Photo Plays Corporation Capitalized at a Million

ALBANY (*Special*). — The Secretary of State to-day granted a charter to the National Independent Motion Picture Board of Trade, a membership corporation, having its principal office in New York city. Its objects are to foster trade and commerce, and promote the interests of those engaged as manufacturers, distributors and exhibitors of motion pictures, also to reform abuses and secure legislation necessary to correct harmful conditions in the motion picture business. The incorporators are William Fox, Jacob W. Loeb, Louis Rosenblatt, John Zanft, and Charles S. Levin, all of New York city.

David Miles, the former Kinemacolor and Biograph director, has, with T. Hayes Hunter, incorporated himself. The new company, David Miles, Incorporated, will have a capitalization of $100,000. The company will produce, one, two and three-reel dramas for which marketing arrangements have already been made.

The Popular Photo Plays Corporation, which announced a new programme of twenty-eight reels last week, has filed papers of incorporation with the capitalization given as $1,000,000. Charles O. Baumann, C. A. Willat, and A. Butler Graham are the directors.

Another newcomer registered with the Secretary of State is the Blinkhorn Photo Plays Corporation, in which the directors will be Albert Blinkhorn, Frank J. Willis, John C. Trouth, of 110 West Fortieth Street. The firm will operate theaters and deal in picture films.

Other recent incorporations follow:

The Marlborough Amusement Company, Brooklyn, N. Y. To build and lease theaters, manufacture and deal in films and film pictures. Capital, $10,000. Directors: Morris Hausen, Annie J. Hausen, Abraham Mineas, 480 Clinton Avenue, Brooklyn, N. Y.

Sidwis Production Company, New York city. To provide for the production of dramatic and musical attractions. Capital, $10,000. Directors: George Sidney, Howard F. Kinsey, Sam Myers, 1493 Broadway, New York city.

Sunbeam Feature Film Company, New York city. Motion picture plays, feature films. Capital, $150,000. Directors: Frederick C. Fearing, Samuel J. Wagstaff, B. A. Werdemann, 115 Broadway, New York city.

All Theaters Film and Accessory Company, Buffalo. $75,000. B. A. Kingston, P. W. Webster, R. A. Caskie.

Alliance Films Corporation, $150,000. Andrew J. Cobe, E. M. Bartlett, Harry G. Kosch, 115 Broadway.

Albuquerque Film Mfg. Company, $200,000. J. I. Traphagen, H. F. Connelly, G. P. Hamilton, Los Angeles, Cal.

Lewbern Operating Company, motion pictures, $10,000. H. Kaliski, H. Lewis, S. M. Berg, 162 West Ninety-fourth Street, New York city.

Premier Motion Picture Service Co., devices, $100,000. W. H. Leonard, S. Proskauer, Cornelius Fellowes, 69 West Sixty-sixth Street, New York city.

Classic Photo-Play Corporation, $50,000. E. C. Hill, C. S. Skinner, C. A. Harris, 30 East Forty-second Street, New York city.

Standard Players' Film Corporation, $10,000. E. J. Drucker, J. W. Strouse, J. J. Roberts, 220 West Forty-second Street, New York city. GEORGE W. HEARICK.

ASK FOR NEUTRALITY

The National Board of Censorship, seeking to keep motion pictures in harmony with President Wilson's desires that all observe strict neutrality, last week sent the following letter to all motion picture producers who submit their pictures to the board for approval, the list numbering 95 per cent. of the film manufacturers:

"GENTLEMEN,—The preservation of a spirit of absolute neutrality on the part of the American people, as suggested by President Wilson in his recent proclamation, is a matter so vitally important that the National Board of Censorship makes the following suggestion:

"When you are producing pictures containing war scenes, please precede the actual pictures with about five feet of caption asking the audience kindly to refrain from any expressions of partisanship as the pictures are shown. You will strengthen such an announcement very materially by adding that this request is directly in line with the policy of President Wilson.

"We further suggest that scenes which tend to arouse race hatred because of their realism and horrible detail, be treated in a restrained manner.

"Thank you.

"Very truly yours,

"NATIONAL BOARD OF CENSORSHIP OF MOTION PICTURES."

Direction of F. E. WRIGHT

NELL CRAIG

FEATURE LEADS

RELEASES:

A PEARL OF THE PUNJAB—3 reels
WHEN ROME RULED—5 reels

PATHÉ

NEWSY NOTES FROM FILMLAND

A cablegram received by the Photo Play Productions Company from Mimi Yvonne, dated Tuesday, Aug. 25, states that the child actress, who is scoring such favor in "The Littlest Rebel," is in London, and will sail for this shore at the first opportunity.

E. C. Bullwinkle has been placed in charge of the New York exchange of the World Film Corporation, succeeding E. Selden, who is looking after the Cleveland branch.

Richard Farralley, who has been one of the leading Hearst journalistic generals for years and had much to do with the organization of the International News Service, is now in London handling the war situation for the Hearst-Selig News Service. "Dick" has a corps of crackerjack cameramen under him, and may be relied on to get the pictures, if any one does.

St. Paul, Minn., is the latest city to announce that it is to have a photoplay producing company all its own. Messrs. Rath and Seavolt, commercial film makers, have enlarged their business and will enter the regular producing field. A corporation capitalized at $250,000 will be organized.

A recent addition to the forces of the Famous Players is Ruby Hoffman, well known in vaudeville and on the legitimate stage. Miss Hoffman was not long ago called to filmland by Pathe, and among the features in which she appeared for that company is "The Taint," booked for early release. Miss Hoffman is now at work on her first Famous Players picture, in which she will be seen with Mary Pickford.

"After the Ball," the Photo Drama Company feature with Kelcey and Shannon, opened a road tour at the Wieting Opera House, Syracuse, last week to packed houses. H. Pease is managing the tour.

Claude Patin, of the Belair Company, sailed on the S.S. *France* last Wednesday to join the armies fighting for France. Close to a half hundred friends journeyed to the French Line pier to see him off.

C. Lang Cobb, Jr., enjoyed a birthday party last week and was host to over a score of guests. Among the presents were a beautiful solitaire, the gift of Agnes Egan Cobb, and a cake measuring over twenty-four inches in diameter.

The present is the final week of "The Painted World" and "A Florida Enchantment," at the Vitagraph Theater.

City officials have ruled that Buffalo churches that desire to run motion picture shows will have to secure regular theater licenses.

The Savoy Theater, New York, is making extensive alterations, removing the stage and setting the screen back to provide more seats for the patrons who crowd the theater daily.

Frank Rogers is exploiting "Cabiria" throughout the Southern States, playing week runs in most of the theaters.

ORGANIZE SPOKANE EXHIBITORS

SPOKANE (*Special*).—Local managers this week organized the Spokane Moving Picture Exhibitors' Exchange. The organization is for the protection of the managers in their dealings with film exchanges and in matters of general interest, the members acting jointly rather than individually. The association decided that all five cent houses will show the same number of reels and that all ten cent houses do likewise. The organization will include not only Spokane managers but also those from all parts of Spokane County. The officers are as follows: R. W. Copeland, of the Rex, president; C. R. Bullwell, of the Unique, vice-president; A. R. Patton, of the Lyric, secretary, and Sam W. B. Cohn, of the Spokane, treasurer.

W. S. McCANN.

GAUMONT OFFICIAL TO FIGHT

Lucien Veuve, treasurer of the Gaumont Company, sailed on *La France*, last week, to join his regiment in France. Mr. Veuve is attached to the 20th Infantry, now at the front, and he will join it immediately on his arrival.

FEATURE FILMS OF THE WEEK

New York Gets First Glimpse of George Kleine's "Spartacus"—Eclectic Drama Features Diamond Star—"The Barefoot Boy" a Kalem With a Strong Story—"Protea II"

SCENE FROM "THE BAREFOOT BOY," KALEM FEATURE.
In Three Parts, Featuring Marguerite Courtot, Tom Moore, and Alice Hollister.

"SPARTACUS"

Eight-Part Adaptation of the Legend by the Pasquali Company. Released in America by George Kleine.

Spartacus ..... Signor Maria Ausonia
Idamis, his sister ..... Signora Christina Ruspoli
Marcus Crassus, consul ..... Signor Enrico Bacci
Varona, his daughter ..... Signorina Maria Gandini
Norbanus, chief gladiator ..... Signor Luigi Mele

Greatness, in plays of this type, necessarily brings in its pronunciation comparison with the greatest of screen products to date, such as "Cabiria," "Quo Vadis," and several more "of the nobility of the screen." Like the others, this was also made in Italy and deals with a subject that the Italians can—if any one—successfully handle. While comparison, then, is exceptionally possible, to those who have not seen its predecessors, comparison would be of little value. Judged by itself, "Spartacus" is a superior product, screened without stint, artistically, realistically and historically correct. Originally an historical legend, played on the stage, and immortalized in print, "Spartacus; or The Revolt of the Gladiators," is known, in synopsis to many, and is a matter of interest principally in the way the producers have handled it. That they have done well is an inadequate way of expressing the beauties of the play, which cannot be sufficiently described in a few words.

Scenically the offering proves its greatest attraction. Through the eight parts which are divided into three acts, following the usage of the stage, but very few sets are repeated. Likewise but very few of them are limited in size. Big scenes such as the amphitheater, the Senate, the streets of Rome with their triumphal parades, peopled with a countless throng of extras, and cleverly intermingled with architectural relics of the days before Christ, which are still standing, and, here, admirably usable for these purposes. Again, the exteriors, notably where the escaped gladiators are holding the pass, are limitless in extent. The few pictures where the gladiators clamber down the ladders made of vine are easily superior to anything of their kind. With such a stage the cast has striven to advantage. An experienced set of players, whose choosing was not merely a matter of histrionic ability as it was physical prowess.

The opening scenes show Spartacus, the Thracian captive; his sister, Idamis, and her lover Artemon walking in the triumphant procession of the returned Consul Crassus. The girl he gives as slave to his sister, while he makes gladiators of the powerful men. Spartacus defeats Noricus, the chief gladiator of Crassus, and Spartacus is made head gladiator. Artemon proving himself a champion as well, Crassus, at one of his drunken suppers orders the two men to fight. This Spartacus refuses to do and revolts, leading with him to a lofty plateau all the gladiators and many slaves as well.

The second act shows the occupation of the pass by the Roman legions and the attempt of the sister and daughter of Crassus to reach the fugitives on their mountain fastness, Spartacus and Narona being by this time in love. Perceiving the strength of the native vine, the gladiators make ladders of them and climb down the steep cliffs. They surprise the Roman legions and rout them in a spectacular retreat. Obliged to yield, Crassus frees all the slaves, and relations are about the same as before the fight. The second act ends with this, the fifth reel.

Traveling uperringly back to the classic days, the picture, up to this point, has proven a marvel of historical correctness. Hour glasses for time pieces, hermae to mark the walls, lictors and palm leaves to acclaim the victor, and many other such details of setting and of costuming add to the pleasurable effect which the whole atmosphere presents. Dramatically exacting so far, it manages in the last act to reach a climax which outdoes the strong scenes that have preceded.

It shows the jealous Noricus conspiring, and killing Crassus, near whose body he places the sword and mantle of Spartacus. The latter is pronounced guilty at a public hearing and sentenced to the lions in the arena. As the lions are about to be released his sister, who has overheard the plotting of Noricus, rushes in and tells the truth. Pardoned by the Consul, Spartacus tosses his opponent to the lions, who prowl in numbers about the arena below. F.

"DETECTIVE SWIFT"

Three-Part Production Made by the Pathe Company for Eclectic Release. Written by Frank McGlynn, Featuring John McGraw.

Detective Swift ..... John McGraw
Renault ..... Frank McGlynn
Mrs. Henderson Smith ..... Mae Tupaines
Mrs. Margaret Gerard ..... Mrs. Hans Lobert
Alice Caldwell ..... Estelle Cuffys
Alice's Mother ..... Lucy Leach

When Frank McGlynn left a steady position to take a trip around the world with the Giants and White Sox, although tempted by the baseball fever, he evidently looked ahead and took a camera along for picture purposes. And, having started, he soon made up his mind to divert the steamer days with a play that should include in its cast the most talented of the large company that made the globe journey.

The Giants-White Sox tour pictures have passed into history, and now comes a dramatic offspring of the same. While not so lengthy, the same scenes are visited, and this is all blended skilfully into the story which features McGraw in the lead. These views are especially noticeable in Egypt, where some magnificent skyline effects are obtained. McGraw as the central figure in all these scenes will enhance them to the legions who follow and marvel at the genius of this leader in another line.

Frank McGlynn takes the heavy part, sacrificially, and plays it with deep cunning and true villainy. His work shows thoughtfulness in knowing what may best be done by those not so experienced before the camera. Action and a fairly elemental plot preclude the lengthy sub-title; they also enhance the simplicity of the scenes which would be rendered inane by any printed explanation. Sam Ryan, not mentioned in the above cast, is his usual hearty self in impersonating the police captain.

The Count, at a reception notices the jewels of Mrs. Smith, which he manages to steal under the cover of darkness. The maid is accused, and jailed. Detective Swift, called, believes her innocent and investigates. The finger marks that he finds indicate the Count as the thief, and he starts, at the end of the first reel, to chase him around the world.

It is this part of the film, on the ship, ashore in Egypt, and in the desert that features McGraw exclusively, and includes, besides, the scenic gems that must appeal to the lover of pretty pictures.

Through an acquaintance on shipboard the thief tries to dispose of the jewels which he has carried with him. After exciting adventures on land the thief is jailed and the detective wireleases to the New York police that he has the thief. The girl, who turns out to be the girl the detective wants, is released. F.

"THE BAREFOOT BOY"

Three-Act Picture-Drama Produced by the Kalem Company and Released Sept. 8 Through the Masterpiece Service of the General Film Company. Screened by Robert Vignola from the Script by Mrs. Owen Bronsen. Featuring Marguerite Courtot.

Francis, the barefoot boy ... Marguerite Courtot
Hastings, her father ..... Robert Walker
Eleanor, her mother ..... Alice Hollister
River, artist ..... Tom Moore
Weir, surveyor ..... John H. Mackin
His Wife ..... Helen Lindroth
Hasting's Chum ..... Harry Millarde

"The Barefoot Boy" is one of the best stories that it has been our privilege to review in some time; it is film drama of the strongest kind. To Mrs. Owen Bronsen is due the full measure of praise for this fact. Her genius shows itself in every scene. Forceful passages and a decided innovation in her principal character are the best cards with which she has to play the three thousand-foot screen game. That she has not worked in vain is due, however, to Marguerite Courtot, who takes the part of the barefooted boy.

The woman—Alice Hollister—refuses to marry the artist who is in love with her, and ties herself to a young Southern planter, who, however, has none of her emotionalism nor vivacity. A lapse of two years finds her with her baby, receiving letters from the artist describing the gayeties of the social season, and despairing of the domesticity that irks. She steals away, leaving a note pinned to the baby's dress. She returns to the city and its pleasures, where the artist once more renews his attentions, and the two continue to live on the most intimate of terms for the next score of years, although the producers have wisely decided to subdue this phase of the plot.

The husband meantime has sold his house and leaves to live as a hermit, bringing his little girl up as a boy, distrusting women forever. At about the age of eighteen the girl, dressed as a boy, meets the artist on a tramp in the woods. He paints her picture, and it adds to his fame. He leaves, still thinking her a boy. Later her father is killed, and a surveyor adopts her and takes her back to the city with him.

As the slight, barefoot lad, Marguerite Courtot has added one of the best delineations of her career. Petite, pretty, of catching personality, and in every way youthful and artistic, she seems to possess in extraordinary proportions the qualities which would most fit her for this unusual and striking part. No less praise must be given Miss Hollister, again the capable actress, and Tom Moore, thoroughly at ease in the part of the erratic artist.

Clothed in the girl's raiments, once more she meets the artist, who at first fails to recognise her. Posing for him again, he proposes, and she, having already fallen in love at the painting of the first portrait, accepts. There then emerges from the upper story balcony above the studio the figure of the intimate friend of the artist, whose jealousies are aroused at the sight of her successful rival below. She descends, and the young girl flees in dismay. She meets her adopted father, who hurries back to the studio. From his words the woman guesses that the younger girl is her own daughter. Later mother and daughter are reunited at the cabin in the woods beside the grave of the husband and father. F.

"PROTEA II"

Five-Reel Melodrama Produced by the Paris-Eclair Company and Controlled by the World Film Corporation.

Count Skettich ..... M. Mancini
Lady Mabel ..... Madeline Parisel
Tommy ..... M. Teddy
Protea ..... Jeanne Andriot

We had imagined, after viewing the original Protea, that the creator of that elusive personality had exhausted the possibilities of melodramatic ingenuity, but now we must confess that his imagination seems inexhaustible. "Protea II" does not move with quite the celerity of "Protea I," but the pace is still somewhat beyond the speed limit and surprises are still to be found at every turn of the road.

Protea is a sort of female Nick Carter, and her adventures smack of much the same origin. In this episode her wits are pitted against those of the Count Skettich, the leader of a gang, or, more accurately, a whole regiment of Paris Apaches. Details of a story such as this are unnecessary. Among the incidents shown are the use of the ultra violet rays for reading a document hidden in a safe, a bewitched house in which the floors collapse and the walls move together, a long chase on horseback that leads over ground demanding circus feats, the throwing of Protea from a cliff, and her rescue from harm because the resourceful Teddy has placed a net at the bottom, and many more of the same type keep the attention riveted. Trick photography is called in play when needed.

The acting is in keeping with the demands of a swift moving story working only on elemental emotions. Teddy is the eccentric type of comedian, playing to the camera and gaining frequent laughs. Mlle. Andriot is equally adept as an actress and an acrobat. W.

"THE FAIR REBEL"

Three-Part Feature Produced by the Biograph Company for Release by Klaw and Erlanger Through the General Film Company.

Following roughly the acts of the play from which it was adapted, this three thousand feet of film pleased a large audience at its first public showing, an audience which applauded the maneuvers of the West Point cadets, that sympathised with the trials of the blue and the gray, especially in the scenes in and around the famous Libby Prison, but an audience that seemed rather confused in trying to distinguish the blue from the gray in numerous instances. However, the main characters were, with a little attention, easy enough to follow, and the Civil War atmosphere was adhered to satisfactorily.

The opening scenes are at West Point, and on the eve of war Steve, the Southerner, leaves his Northern chum, Hara, and at home organizes a company. Both he and his father lead companies, and during the war, after some sharp skirmishing, Hara and his colonel are brought to the Southern home, where each falls in love with the sister and aunt, respectively. A French captain proves the stumbling block in the happy way of the younger couple. Later, at Libby Prison, Hara tries to escape and is aided by the girl, in disguise. The French officer, after accidentally shooting her, kills himself. After the war a happy reunion takes place at the Southern home, where Steve marries the adopted child of the family, with whom he has been in love since she has grown enough to show her matured beauty. F.

THE TRAGIC END TO A NIGHT OF CELEBRATION.
From "The Attorney's Decision," Lubin. Two Reels, Released Aug. 26.

GOSSIP OF THE STUDIOS

HENRY VERNOT.

THERE ARE FEW in the picture ranks who can boast of the versatility of Henry J. Vernot, some of whose work is now being seen in various Eclectic features written and directed by him. A graduate in literature and philosophy of the University of Paris, he was for twelve years prominent in Paris press circles. In the course of active newspaper work, which brought him all over the world, he had time to write seven plays, all of which have been produced at leading Paris theaters. "Our Daily Bread," which he considers his best work in the line of spoken drama, had a run of over three hundred performances in Paris.

It was in 1910 that he first felt the call of the screen. He began by writing scenarios, and it was not long before the Gaumont Company added him to its staff as producer of his own stories. Two years later he joined the American Eclair Company and among others produced for that company "The Vengeance of the Fakir," "The Bonny, Bonny Banks of Loch Lomond," "Steel," and "Rob Roy." He was the creator of the *Mutual Weekly*, which he edited for a year on behalf of the Eclair Company. A splendid offer came from Pathe, and he moved over to the Jersey City studio. "The Finger of Fate" and "Detective Craig's Fate" are two recent Pathe pictures which he produced.

MONA DARKFEATHER has recently had a dress presented to her which is unique, to say the least. It is made of light buckskin, ornamented with several rattlesnake skins and no less than seven hundred rattles.

BESSIE BARRISCALE is playing the leading feminine role in the Lasky production of "The Making of Bobby Burnit," in which Edward Abeles is playing the title part. Following this picture, Miss Barriscale will begin work on "The Rose of the Rancho."

JOHN INCE, the Lubin "Inceographer," holds Thomas Hardy, the great English novelist, in deep reverence, and has often hoped that he might produce some of Hardy's character studies of Wessex folk. He ventured to write to Hardy to get an expression of opinion, and the other day received a reply. The letter was a big surprise. Instead of scoffing at motion pictures or showing eagerness to see his characters and scenes pictured, Thomas Hardy wrote an able discussion, in which he pointed out why his works are entirely unsuited to picture demands by reason of the great part played by the purely mental conditions and conflicts of his people.

GEORGE FIELD and Jack Richardson, of the "Flying A" Santa Barbara forces, threatened to have a race to decide the superiority of their new automobiles, but the latest news from the front is that the Santa Barbara insurance companies have entered a strong protest that will stop the race. The plan now is to put up a purse to see which of the two cars can take the longest time in going between two points. It's easier on the spectators. Vivian Rich is the latest of the Santa Barbara players to purchase a car, but she is not allowing it to interfere with her horseback riding.

NORMAN HACKETT is in the Aguana Canyon, Northwest Canada, with the Esperanto Film Company, making a film production of Will Levington Comfort's story, "The Painted Wilderness," in which Mr. Hackett is to be featured. "The Painted Wilderness" marks Mr. Hackett's debut on the screen. At the completion of the picture he will begin his regular season in "The Typhoon," scheduled to open at Grand Rapids, Aug. 30. Mr. Comfort is assisting in the production of his story for the screen.

HAROLD SHAW is again meeting with the praise of England's critics as a result of the latest London Bioscope picture produced under his direction. This is a screen adaptation of Sir Herbert Tree's version of "Trilby," and is screened as Sir Herbert Tree appears in the picture in his old role, Svengali. From the many bits of published praise we may take this from the London *Cinema:* "The film proved a wonderful piece of work, reflecting the highest credit upon Mr. Harold Shaw, the producer. How great that credit is may, perhaps, be judged when we look at the words of Sir Herbert Tree which appeared in our last issue. The famous actor admits frankly and freely that he placed himself unreservedly in Mr. Shaw's hands and implicitly obeyed his instructions." Apparently it will be some time before Harold Shaw again visits his native land, for things are certainly coming his way in England.

FRANK POWELL, Pathe director, is telling of some exciting times that he has been having in connection with his picture, "The Taint," which has just been finished. He bought a modern locomotive for the sole purpose of turning it into scrap iron before his cameras. Edward José, his leading man, was to make his escape from pursuers by confiscating the engine, starting it and letting it run wild. Mr. José showed his nerve by assenting to this decidedly ticklish venture, and Mr. Powell and his cameraman showed theirs by standing on a small platform only a very few feet away from where the locomotive was to be ditched. Everything went off smoothly at the start. Mr. José got the engine started on its wild career and just before it left the rails of the siding, where the accident was to take place, made a thrilling leap for life. The number of somersaults he took on the steep bank would have been a marvel to a circus acrobat. When he picked up his aching body he found that he had left a good part of the skin of his face upon the embankment. In the meanwhile Mr. Powell and the cameraman found that their platform had been placed dangerously near the derailing point. The engine charged down upon them like a mad bull and landed beside them in a roar of escaping steam and a shower of earth and stones. To the three thousand spectators it looked as though the two men could not escape, so when they emerged from the cloud of steam a cheer of relief went up and every one pressed forward to extend their congratulations. Besides Mr. José the cast includes the well-known Ruby Hoffman, Creighton Hale, and Ben Hendricks. It is interesting to note that the Wharton Railroad of New Jersey made a big feature of the engine wrecking and ran excursion trains to the scene.

ROBERT EDESON, in honor of Jesse L. Lasky and Mrs. Samuel Goldfish, who are now at the Lasky studios, Hollywood, Cal., gave a dinner recently at which were present H. B. Warner, Rita Stanwood, Theodore Roberts, Edward Abeles, Cecil B. De Mille, Mrs. H. C. De Mille, Mr. and Mrs. Max Figman, Mr. and Mrs. James Neil, Charles Richman, Mr. and Mrs. Oscar Apfel, Winifred Kingston, and Bessie Barriscale. Immediately following the dinner the assembled guests had their first look at the Lasky film of "The Ghost Breaker," just completed, in which H. B. Warner is featured.

THE NEWS has leaked out that House Peters, the Gotham picture star, who has just concluded his contract with the California Motion Picture Corporation at San Rafael, recently joined the ranks of the benedicts. Mr. Peters's wife is a New York girl who took the long journey to the Coast to join him. It is understood that the couple will take an extended honeymoon before Mr. Peters returns to the screen.

HENRY B. WALTHALL
IN
"HOME SWEET HOME" "THE AVENGING CONSCIENCE"
(In preparation) "THE CLANSMAN"

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
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Managing Director
KALEM CO. Hollywood, Calif.

ANNA LUTHER
LUBIN
THE CHANGELING—3 Parts; THE DEBT; THREE MEN AND A WOMAN; THE MAN FROM THE SEA.

KEMPTON
THIRD YEAR LUBIN
DIRECTION OF G. W. TERWILLIGER
Current Releases—
The Daughters of Men
The Changeling
When Conscience Calls
E. GREENE

GILES R. WARREN
Producer of Feature Films
Selig Polyscope Co. Chicago

ELEANOR BLANCHARD
LUBIN PHOTOPLAYS
CURRENT RELEASES
The Trunk Mystery The Living Fear
Direction of Joseph W. Smiley

WALTER EDWIN
Director for
The Girl Who Put the Movin' Pictures
UNIVERSAL FILM CO.

Late Releases: "THE CHANGELING" "THE DEBT" "THREE MEN AND A WOMAN"
EARL METCALFE
Summer Studio NEWPORT, R. I. LUBIN Direction GEO. TERWILLIGER

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Heard in San Francisco

"Officer, is that a Suffragette riot in front of that picture theatre?"

"Naw! Them wimmen are fightin' to get in—Crane Wilbur's in a picture to-day. You'd think he was President Wilson the way them dames rave!"

Frank H. Crane
Director Imp Features

AN ENGINE WRECKED FOR A SINGLE SCENE.
From Frank Powell's Latest Eclectic Feature, "The Taint."

SHIFT IN MUTUAL RANKS?

Walthall Coming East at Completion of "Clansman"—Mitchell's New Company—Douglas Gerrard Undergoes Operation

LOS ANGELES (*Special*).—That there may be a change or two in Griffith's company at the Reliance-Majestic studio is hinted. Henry Walthall is going East soon. Business affairs which have waited upon him since May are imperative in their demands. He must remain away a month. As soon as "The Clansman" is completed Mr. Walthall will leave. In so doing he practically leaves the organization, for a new arrangement would be necessary to bring about his return. If this is done Walthall again will be with Mr. Griffith. If not, he will remain East until he signs with another organization. Blanche Sweet, of the same combination, also will go East in September for a two weeks' vacation and visit. It is reported that Mr. Griffith will "rest up" also by taking a trip to New York after the strenuous production at hand is completed.

Edmund Mitchell, who went around the world for Melies, securing pictures in many strange and interesting lands, is to swing a new organization into the film field here. Quietly and without public announcement, the company has begun construction of a pretentious studio on a large plot of ground in Hollywood. It is located on Sunset Boulevard, not far from the Os grounds. It is said that single-reel subjects will be handled at first.

Douglas Gerrard, the well-known leading man, now with the Kalem at Glendale, has been in the hospital for an operation. Ailment of the ears was the cause. The case was a serious one, but Mr. Gerrard is reported near recovery.

Frank Goode, known as the "youngest" automobile racer, but who was not too young to run the best of them "off their feet," and win a majority of all the races he entered, has succumbed to the film game. Goode was featured and played the lead in the Vitagraph story, "The Race," about a year ago. The bug bit him good and hard at the time. Now he is assisting Robert Thornby, the corking director of children's pictures, under the Sterling brand. They make a strong team.

Inventor Russell E. Smith, who puts in his spare time, amounting to about eighteen hours a day, writing photoplays for the Mutual, has put across another one. He has patented a process for deceiving baby into going to sleep. Russell practises singing like a phonograph. After getting the baby going and almost out, he switches on the automatic singer and sneaks away from the cradle, the innocent and unsuspecting infant falling into a deep slumber, believing that base and hypocritical dad is still lingering near.

Clarence Badger, editor of the Joker brand stories, Universal, is tossing the funny photoplays right across with his accustomed vigor, marriage seemingly agreeing with his humorous muse. A remarkable case.

Fred Burns and the bunch of cowboys representing the night-riders of the Ku Klux Klan, playing in Griffith's production of "The Clansman," created quite an innovation a few days ago. The colored troops employed for the scene were supposed to flee when the night-riders descended upon them. The eager and hilarious cowboys, observing the foe on the run, not only pursued the colored troopers out of the scene, but, finding the chase exciting, continued the hunt. In consequence, the trees and fences of the district soon were populated with breathless and scared black men. One escaped entirely. In his fright the extra outran the horses and failed to return, even on payday.

The Thistle Film Manufacturing Company is the latest to join in the merry whirl here. Bruce Mitchell and Donald McDonald are the directors. The studio is at 219 E. Washington Street. The company will turn out comedies to be released by Pathe.

Max Asher, the well-known comedian, who has been a member of the Joker Comedy Company, Universal, has removed from that studio. He is enjoying a vacation before plunging into work again.

The United States Film Company, which enjoys an intermittent existence near San Diego, once more has closed. As usual, the shut-down is but temporary.

Director John O'Brien, of Ireland and the Griffith studio, is traveling about under suppressed emotions at this time. John also is from the "Sunny South." Therefore he winds his way daily among the colored troops of Griffith's "Clansman," telling his clinched fist to behave and otherwise preserving remarkable control.

Robert A. Brackett, manager of Cline's Broadway Theater, is as happy as a lusty new baby can make a dad. It is a girl and the second to appear at the Brackett mansion. Mr. Brackett will be remembered by hosts of performers and amusement patrons, for he was an actor or in management of many old-time companies and productions. Among these were the Frances Gerard Opera company, Gertrude Sans Souci, Archie L. Shepard attractions, the Brackett Shows, Fischer's Theater, San Francisco.

Pessimistic note from Miss Mary O'Connor, the Irish queen far from her ancestral castle: "Aw, gee! Glad I'm going to be a lily-of-the-valley in my next incarnation. Nobudy luvcs meh!"

Henry Otto, a familiar figure on the screen in Selig pictures for so long, is directing for the Santa Barbara Company, a recent organization which has a studio in the town of that name. Otto is blessed with an abundance of brains as well as film experience.

The Usona Film Company tried for a runaway effect with no one in the wagon.

"I hope the nags run like heck," said the director.

"Here's hoping they run past the camera," said the man at the tripod.

They did. They didn't.

Miss Myrtle Stedman, looking youthful indeed, is playing lead in the Bosworth picture, "Pursuit of Phantoms." Charming oil paintings, from the brush of Bosworth, a recognized artist as well as director, add to the attractiveness of sets.

Edgar Silent, member of a prominent Los Angeles family, visited the Universal recently and saw an "Indian" in a scene whose features had a familiar appearance. He found the warrior to be Sherman Bainbridge, a chum of boyhood days. The result was a dinner at the Jonathan Club and a renewal of old friendship.

Eugenie Besserer, the remarkable French actress, now being featured in the Selig production, "When a Woman's Forty," is one of the most expert swordswomen in America. When a story calls for action "on the field of honor," the accommodating Eugenie takes the actors in hand and teaches them some of the real thing.

W. B. WING.

Hunter Bennett, assistant general manager of the World Film Corporation, who is making a tour of all the offices under that company's control, has reached the Atlanta offices, where he will spend a few days, returning to New York Sept. 1, when Manager Selznick will start on a tour of the company's exchanges.

EDISON

THE VIKING QUEEN

A Drama by Y. Spinner

In Two Parts

The story of the Viking Queen, as every one knows, concerns a legend in Norway that has become classic. The plot is here unfolded in a most picturesque manner. Queen Helga's body, found on a lonely island, the supposed result of foul play, is brought home and a great funeral is arranged. During the procession the Queen starts from her death-like trance and lives again to the joy and happiness of her native land.

To be released Friday Sept. 4th

COMING EDISON RELEASES

Wed.	Sept. 9	GETTING ANDY'S GOAT	1000 ft.	Comedy
Fri.	" 11	FACE VALUE	2000 "	Drama
Sat.	" 12	DICK POTTER'S WIFE	1000 "	Drama
Mon.	" 14	GENERALS OF THE FUTURE	525 "	Descriptive
		BUSTER BROWN ON THE CARE AND TREATMENT OF GOATS	550 "	Comedy
Tues.	" 15	MAKING A CONVERT	1000 "	Educational
Wed.	" 16	A SUMMER RESORT IDYLL	1000 "	Comedy
Fri.	" 18	SHEEP'S CLOTHING	2000 "	Drama

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HORSLEY AT THE FRONT

Harry Palmer, Cartoonist, Will Picture Events in Europe for Centaur Films

David Horsley announces that he has made arrangements by which Harry Palmer, the cartoonist and war correspondent, will be at the front of the European war in the interests of the Centaur Film Company of Bayonne, N. J. Mr. Horsley states that with two assistants the correspondent sailed last week and will attempt to reach Liege as soon as possible. It is his intention to get on the firing line with one of the regiments engaged and then to make a series of sketches of the actual combat. These sketches are to be arranged in consecutive order and will be photographed so as to make split-reel and one-reel subjects.

"The Siege of Liege" will be the first of this series to be issued. Sketches of the scenes and mighty forts engaged in this conflict were completed from photographs before Mr. Palmer left America. Mr. Palmer gained notice as a war correspondent during the Boxer uprising in China and the Spanish-American war.

"CHOCOLATE SOLDIER" FILMED

TORONTO (*Special*).—The first exhibition of the motion picture adaptation of "The Chocolate Soldier" was given at the Alexandra Theater here last week. The film production was made under the direction of F. C. Whitney, who originally produced the Straus opera, and the cast is practically the same that made it so successful originally. With specially arranged music from the Straus score the presentation met with favor. Five reels are used to tell the story on the screen.

Arthur Jaeger, who has been with the Eclectic Company for some time at their main office, has been transferred to the New York exchange of that company, being promoted to charge of the poster department and chief operator.

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WHY WASTE TIME? You know the value of **SELIG PRODUCTIONS.** Exhibitors always find **SELIG FILMS** popular with the crowds. Therefore, make your business better by ordering them from your exchange.

DEMAND SELIG RELEASES **ASK YOUR EXCHANGE**

Selig Current Releases September 14-19

Released September 14—YE VENGEFUL VAGABONDS—2 Reels
A spectacular dramatic tragedy of Pilgrim days.

Released September 14—HEARST-SELIG NEWS PICTORIAL—1 Reel

***SPECIAL*—Released September 14—THE FIFTH MAN—3 Reels**
A special three-reel Selig Jungle-Zoo feature, written by James Oliver Curwood, in which Bessie Eyton and Charles Clary portray the leading roles. Jungle-Zoo scenery and a horde of wild animals.

Released September 15—THE EUGENIC GIRL—1 Reel
An exceptionally funny and characteristic Selig comedy, full of laughs.

Released September 16—JIM—A 1 Reel Drama
A heart-interest story of a simple country youth whose love was rewarded.

Released September 17—HEARST-SELIG NEWS PICTORIAL—1 Reel

Released September 18—THE LONESOME TRAIL—1 Reel
One of B. M. Bower's delightful "Flying 'U' Ranch" comedies.—Produced as only Selig can.—Full of fun.

Released September 19—AT THE RISK OF HIS LIFE—1 Reel
A startling and thrilling Selig melodrama filled with tense interest.

All Selig releases through General Film Co.
Write to your nearest Exchange

Use Selig Lithographed Posters in four colors; De Luxe photographs. 7½x9½ inches for your lobby displays to boost business. Order **Heralds** of Selig multiple reel releases to distribute in your theatre, or throughout the city, to attract patrons. Order a **Hearst-Selig News Pictorial** canvas streamer to hang in front of your theatre to draw the crowds.

Watch for "THE ROSARY!"
A grand Selig production from the celebrated play made popular by Rowland & Clifford.
Three big Selig three-reel features now available.—**"IN TUNE WITH THE WILD," "CHIP OF THE FLYING 'U'," "THE FIFTH MAN."**
Order through Special Feature Department, GENERAL FILM CO.

Look Out for Big War News! HEARST-SELIG NEWS PICTORIAL, twice a week.
FIRST IN WAR—FIRST IN PEACE—FIRST IN POPULARITY
Released MONDAYS and THURSDAYS

Write for Terms for State Rights for "THE SPOILERS"

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General Offices: 20 East Randolph St., CHICAGO

EDISON
Feature Photo Play

THREE PART ADAPTATION OF H. A. DU SOUCHET'S FAMOUS COMEDY DRAMA

My Friend from India

With Walter E.

PERKINS

In the title-role

As full of laughs as the spoken drama

A GUARANTEE of the QUALITY of your Entertainment

This film may now be had through the Feature Film Service of the General Film Co. and its Branches, from whom also one, three, and six sheet posters, and attractive two color heralds may be obtained.

Makers of Edison Kinetoscope, Model D.

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267 Lakeside Ave. Orange, N. J.

AMONG THE PLAYERS

ANTHONY NOVELLI, the Kleine and Cines leading man, who will be remembered by his performances in "Quo Vadis" and "Antony and Cleopatra," is temporarily lost to the picture studio, having joined the Italian army mobilising on the frontier. Mr. Novelli is a commissioned officer in the Italian reserves.

WILLIAM E. WING is declared, by no less authority than six different directors, to have written that rarity, an original screen story. It is a war comedy now being produced by Director Norval MacGregor, and Los Angeles directors who were shown the scripts are sponsors for its originality. No, it isn't a European war tale, but deals with one of those frequent South American outbursts.

E. K. LINCOLN, leading man of the Photo Play Productions Company, and formerly of the Vitagraph Company, has purchased a hydroaeroplane, combining both business and pleasure. The next picture to be produced by the company deals with modern warfare and necessitates the use of the water and air craft. In the meantime Mr. Lincoln is having the time of his young life flying up and down the Atlantic Coast.

LICENSED FILM RELEASES

Monday, Sept. 7.

(Bio.) (Title not reported.)
(Edison) An Absent-Minded Cupid. Com.
(Ess.) When Knights Were Bold. Com.
(Kalem) The Devil's Dansant. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 57.
(Selig) When the West Was Young. Two parts. Dr.
(Selig-Hearst) Selig News Pictorial, No. 55.
(Vita.) The Unwritten Play. Dr.

Tuesday, Sept. 8.

(Cines) (Title not reported.)
(Edison) The Blind Fiddler. Dr.
(Ess.) Bill's Boy. Dr.
(Kalem) A Mother's Atonement. Dr.
(Lubin) As We Forgive Those. Two parts. Dr.
(Melies) Hen Fruit. Com.
(Pathe) (Title not reported.)
(Selig) A Typographical Error. Dr.
(Vita.) Brandon's Last Ride. Two parts. Dr.

Wednesday, Sept. 9.

(Edison) Getting Andy's Goat. Tenth of the Andy Series. Com.
(Ess.) The Fable of "The Honeymoon That Tried to Come Back." Com.
(Kalem) The Fuse of Death. Two parts. Dr.
(Lubin) (Title not reported.)
(Pathe) Pathe's Daily News, No. 58.
(Selig) The Man in Black. Dr.
(Vita.) The Band Leader. Com.

Thursday, Sept. 10.

(Bio.) (Title not reported.)
(Ess.) Snakeville's Most Popular Lady. Com.
(Lubin) On Lonesome Mountain. Two parts. Dr.
(Melies) Uninvited. Com.
(Selig) Hearst-Selig News Pictorial, No. 56.
(Vita.) Bella's Elopement. Dr.

Friday, Sept. 11.

(Edison) Face Value. Two parts. Dr.
(Ess.) The Devil's Signature. Two parts. Dr.
(Kalem) Ham, the Lineman. Com.
(Lubin) Squaring the Triangle. Dr.
(Selig) Oh! Look Who's Here! Com.
(Vita.) A Study in Feet. Com.

Saturday, Sept. 12.

(Bio.) (Title not reported.)
(Edison) Dick Potter's Wife. Dr.
(Ess.) Broncho Billy, a Friend in Need. Dr.
(Kalem) The Path to Ruin. Dr.
(Lubin) He Nearly Won Out. Com.
(Lubin) Too Many Aunts. Com.
(Selig) The Missing Page. Dr.
(Vita.) He Danced Himself to Death. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Sept. 7.

(Imp) The Silent Valley. Two parts. Dr.
(Sterling) The Broken Doll. Com.
(Victor) Little Meg and I. Dr.

Tuesday, Sept. 8.

(Crystal) The Bachelor's Housekeeper. Com.
(Crystal) Was He a Hero? Com.

Wednesday, Sept. 9.

(Eclair) Boy. Two parts. Dr.
(Joker) The Monkey's Cabaret. Com.
(Joker) Rags and Hobo. Com.
(Nestor) A Daughter of the Plains. Dr.

Thursday, Sept. 10.

(Univ.) Animated Weekly, No. 131.
(Imp) The Universal Boy in the Juvenile Reformer. Dr.
(Rex) Helping Mother? Three parts. Dr.
(Sterling) (No release this day.)

Friday, Sept. 11.

(Nestor) Feeding the Kitty. Com.
(Powers) Angel of the Camp. Dr.
(Victor) A Mysterious Mystery. Two parts. Dr.

Saturday, Sept. 12.

(Bison) Our Enemy's Spy. Three parts. Dr.
(Joker) Jam and Jealousy. Com.
(Joker) The San Clemente Island. Sc.

MUTUAL FILM RELEASES

Monday, Sept. 7.

(Amer.) Lola. Two parts. Dr.
(Keystone) (Title not reported.)
(Rell.) Our Mutual Girl, No. 34.

Tuesday, Sept. 8.

(Beauty) The Motherless Kids. Com.-Dr.
(Maj.) Sierra Jim's Reformation. Dr.
(Than.) Joan of the Wilderness. Two parts. Dr.

Wednesday, Sept. 9.

(Amer.) Break! Break! Break! Dr.
(Broncho) The Cruise of the Molly Anne. Two parts. Dr.
(Rell.) The Sheriff's Choice. Dr.

Thursday, Sept. 10.

(Domino) Mildred's Doll. Two parts. Dr.
(Keystone) (Title not reported.)
(Mutual) Mutual Weekly, No. 89.

Friday, Sept. 11.

(Kay-Bee) The Silver Candlestick. Two parts. Dr.
(Princess) Sis. Com.
(Than.) In Danger's Hour. Dr.

Saturday, Sept. 12.

(Keystone) (Title not reported.)
(Rell.) Broken Nose Bailey. Two parts. Dr.
(Royal) The Prodigal Husband. Com.

GEO. S. BLISS
CHARACTERS
LUBIN'S PLAYERS

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JUVENILE LEAD
Lubin Stock Co. Phila., Pa.

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

CLEO RIDGELY
Kalem Co. Glendale, Cal.
DIRECTION GEO. H. MELFORD

CHARLES M. SEAY
EDISON DIRECTOR Current Releases
The Adventure of a Pickpocket—Aug. 17; A Village Scandal—Sept. 2.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

WALTER MacNAMARA,

Author and Director. Head of MacNamara Feature Film Company.

Nothing is new under the sun; this aphorism applies especially to photoplay plots. The mystery of human identity has been solved in many supposedly novel ways in Filmland, but the authors have only seized upon a golden property of romance. There stretches backward before the eye a great frieze filled with every variety of figure, grouped in every variety of posture, and ending before enchanted palaces lifted by magic out of the baked earth of Arabia. It was the favorite device of the tragic poets when Aristotle wrote; it was time-worn before the day of Scheherezade; it was in every tale and roundelay of the Middle Ages; Boccaccio knew it, and the Elizabethan poets stole it from the Florentine stories and made it a dramatic vehicle.

And then that classic of childhood days, "Cinderella." The plot of this successful fairy story has been utilised in various guises in the spoken and the silent drama. The poor stepdaughter cruelly treated and finally capturing the handsome lover; the girl of the circus, a social outcast, who finally wins the broad-minded young clergyman; the unsophisticated fisherman's daughter in her rags and tatters, who appeals to the artist of wealth—these and countless others of the photoplay plots you have seen upon the animated screen are conscious of unconscious adaptations of the ancient story of "Cinderella," nothing else. There is "Sis Hopkins," the play that made fame and fortune for Rose Melville, how many variations of the "Sis Hopkins" idea have you seen in photoplays the past year? The dody girl finally transformed into a fashionable baggage—so, there is nothing new under the sun!

The gypsy play, the dear old mortgage plot, the old sea captain and the lighthouse story—they are as popular in their variations to-day as they were yesterday. George Bernard Shaw says: "First you have an idea for a dramatic situation. If it strikes you as a splendidly original idea—while it is in fact as old as the hills—so much the better. For instance, the situation of an innocent person convicted by circumstances of a crime can always be depended upon. If the person is a young officer, he must be convicted of selling information to the enemy; though it is really a fascinating female spy who has ensnared him and stolen the incriminating document. If the innocent wife, banished from her home, suffers agonies through her separation from her children, and, when one of them is dying, disguises herself as a nurse, and attends it until the doctor simultaneously announces the recovery of the child and the discovery of the wife's innocence, the success of the plot may be regarded as assured if the writer has any sort of knack for his work." The themes of infidelity and patriotism are ever certain of success if the author can cleverly manipulate them; the plot of "Camille" will bring its financial reward to many a photoplay writer; and "'Way Down East," "Shore Acres," and "The Old Homestead" are serving and will serve as the foundations for Filmland's rural dramas. The public likes the old plot formulas and the authors like them, too, for plots are limited and the only hope is to give them a new turn or twist to furnish the infinite variety.

* * * *

Ruling Not Arbitrary.

Mr. Horace G. Plimpton, manager of negative production, Edison Company, writes us as follows: "Something over a year ago it became apparent that we were receiving so many scripts that it was physically impossible to handle them without getting very far behind in the return of those rejected. We made a very careful examination of the figures, going back several months, and we came to the conclusion that nothing was to be gained by consideration of a photoplay which came to us from an unknown source and without anything which called it to our especial attention. Therefore we did adopt a rule, and it has been in force ever since, that scripts from authors previously unknown to us, and without anything about them to attract especial attention, are not given consideration. This may seem at first glance an arbitrary ruling, but from our standpoint I do not believe we lose one plot in five hundred by the adoption of this method, and it enables us to keep up with the mass of scripts submitted and to pass a more intelligent judgment upon those which are worth while. We find from experience that any one who is at all serious in photoplay writing will approach the matter with us in such a way that his or her script is given consideration, but you are doubtless aware that there are hundreds of people in this country, and perhaps thousands, without any education and without any qualifications for writing, who are deluging the producers with stories. It is that bulk of material that we mean to eliminate from consideration, and I think in so doing our course is a wise one for our interest, although it may seem a little harsh to the outsider at first glance." Mr. Plimpton is one of the keenest judges of the photoplay script in the business, and he is in the lead in the discovery and development of authors who have talent and the habits of industry. His statement does not mean that he will not consider scripts from outsiders; it means that he will not consider plots without anything about *them to attract especial attention.* Those who write long personal letters to the editor with their contributions; graduates of correspondence schools; the men or the women who write with pen and ink, or with lead pencil, and on both sides of foolscap paper; the writer who sends in a script with postage due thereon—these and others come into the category of "unknown authors." Mr. Plimpton's ruling is perhaps the first of similar editorial rulings. The time has come, just as we have repeatedly informed you that it would come, when every proper little detail must be observed in the profession; the hit-or-miss and the anything-will-do policy has come to an end! Only those who can prove capability are going to stand a show; the incompetents are to be weeded out!

* * * *

Question of Environment.

Came a photoplay author to us the other day and announced that "experience had finally taught him that his environment was sadly interfering with his sales." "I must go where scripts are produced to succeed further," he said. We told him he was wrong; that half of the writers who are turning out the clever photoplays are not residents of New York, Chicago, Philadelphia, or Los Angeles. Take the example set by Monte M. Katterjohn. Monte went to New York and became editor of the Eastern Universal script department. Then he returned home to Indiana, habitat of George Ade, Booth Tarkington, Kin Hubbard, Meredith Nicholson and the rest, and Monte is achieving fame and fortune right within the classic precincts of Boonville, Ind. It makes no difference where you reside. If you have the stuff the world will knock at your doors. Mr. Katterjohn writes us as follows: "I am getting by, and equally as well as most of the fellows holding down editorial desks. I go on this theory: that the person who does conscientious work will find a market for everything he writes, be it fiction, articles, or scripts, and if he uses good common horse sense he will be able to keep the wolf away from the door and buy a new suit of clothes now and then. It appears to me that the fellow who is so anxious to hold down a salaried job is just a little bit afraid and wants something sure and certain. I am writing photoplays, doing adaptations, writing articles, fiction, and all that, and doing much better in Boonville than I ever did in New York city, though I held down an editorial job in that city with a weekly stipend always coming. I am writing almost every day and cannot afford to lose any time trecking around hunting a salary. Rejections never affect me any more. They are natural. I just keep on writing and eventually my stuff finds a home. Last week I sold a story which had been submitted to fourteen Universal directors and three different companies, and it brought the highest amount I have ever received for any plot. While over in New York I was offered positions by three companies but turned them all down. There are a few companies who handle their scenario departments with wisdom, and incidentally I am selling my scripts to those companies. Please don't think I am kicking—I am only stating." Mr. Katterjohn sells at least two scripts every week, besides contributing to many magazines and other publications. His experience has taught him, he says, that free-lancing is more profitable than the staff positions so envied by many of the ambitious writers. What Monte M. Katterjohn has done, others can do. The writer in Walnut Hills, if he has the stuff, will eventually succeed; and to join the editorial staff of some film concern is not always the highest reward commensurate with success—at least it is not so considered by many of the newer workers in Filmland's vineyard.

* * * *

The Hall of Fame.

Congressman Frank B. Willis, who has a bill pending in Congress to grant photoplay authors copyright protection, was nominated for Governor of Ohio by the Republicans. His majority was 25,000. Congratulate him on his choice and on his recent statement that he will push the copyright measure next Congressional session.

L. S. McCloskey, the popular editor of photoplays, Lubin Company, has joined the Ford Club. When he learns to properly control the pesky thing, Emmett Campbell Hall and the other skilled chauffeurs will again associate with him.

Gilson Willetts, one of the stars of the Selig literary staff, was formerly a writer for the magazines. He recently completed a suffragette photoplay to be produced by the suffragettes of Chicago, Ill.

Another newspaper man has achieved success in the film game. Harry Chandlee, formerly a Washington newspaper correspondent, is now writing gripping dramas for the Lubin Company.

W. A. Tremayne, who is among the most prolific and versatile of script writers, has also written a number of meritorious plays for the "legitimate" stage.

E. W. Matlack, who writes many of those spectacular and vivid photoplays having railroad atmosphere for Kalem, is a train dispatcher for the Pennsylvania at Pittsburgh, Pa.

Cutcliffe Hyne, English novelist, who entered the photoplay writing profession in order to save it, says the profession needs a new race of craftsmen. He doesn't think photoplay writing an art, and is quoted as saying that even correct spelling is not an essential.

* * * *

Mitigating the Horrors.

The horrors of war would be somewhat mitigated if countries might choose whom they send to the field of carnage. Countries usually send the flower of their manhood first. The weeds could be so much better spared. For instance, this country might view a conflict with resignation if we could send to the front:

One battery of "white slave" films.
One regiment of plot thieves.
One battalion of correspondence school professors.
A company of State censors.
One train of text-books for ammunition.
An entire division of burlesque policemen.
A corps of deathbed scenes.

A New Industry.

A new angle to the profession of photoplay writing has stolen upon us almost unawares. It is the employment of adapters who whip the stage drama, the short story and the six best sellers into photoplay form. A few months ago the fiction writers demanded large royalties in order to permit the children of their brains to be filmed. Prices are much lower, thank you, in the ensuing scramble to get the easy money, but even now the novelist demands author's credit on the screen despite the fact that some hardworking photo-playwright has put the novel in proper film form. There are a number of experienced photoplay authors who are adapting plays and books for the screen on salary or under contract, and the remuneration is good. Not every photoplay author has the knack for adaptation. The plot of the play or the novel must be more or less strictly observed, all verbiage eliminated, and the very kernel brought forth to stand alone. It is not so easy as it looks. C. B. Hoadley, who is doing much of the work, says: "There is a field for the adapter, but it is limited. The novel is easier to arrange for the screen than the drama. The adapter must sift material for the picture from a mass of words, and many a best seller offers few picture possibilities—the numerous thrills and heart interest situations so essential. The adapter must have inventive qualifications and weave in logical action where it is so often missing in the novel. One must be a mechanic as well as a writer to become a successful adapter. In adapting the drama he must figure that a five-reel story is told in from 250 to 300 scenes, and some directors will incorporate 100 scenes to a reel. One must adhere to the types in the drama being adapted and all characters talked about the spoken action must be shown in the silent drama. The adapter of the novel must really display more dramatic talent than the author of the book, for the author's characters speak his lines, and the script writer must make his characters act." Those ambitious to become adapters should learn what the feature film producers desire with a view of receiving commissions for the work. It is a difficult task at the best, and an uncertain task.

* * * *

Men Who Help You.

Did you ever hear Arthur Leeds deliver a chalk-talk? Great! Arthur Leeds is not only a lecturer of ability but he is an editor, and an author, and an actor. He used to disport himself in regal robes as the King of Spain, or something, in Selig photoplays, and many of the more original photoplays that have appeared on the screen are from his trenchant pen. Leeds is now head of the Home Correspondence course for photoplay writers. He lives in Springfield, Mass., and his correspondence school is the only one we know of that is worth much. We have reason to know that only promising pupils are accepted, and we have found much that is good in his course of study, being permitted to look it over. Leeds also edits the *Photoplay Author*, a monthly publication full of bright and timely stuff, and he finds time to run into New York city to attend sessions of the Ed-Au Club. Like some others we know of, Leeds hasn't the leisure to write many scripts these days—there are only twenty-four hours in a day, you know—but we pick up the *Black Cat* magazine every once in a while and discover that one Arthur Leeds has taken the first prize for the best short story of the month. Leeds personally is a charming fellow; and, what is more, he is a valuable item to photoplay authors. Next week, Edwin M. LaRoche.

* * * *

The Main Title.

An attractive photoplay title takes time and thought to prepare. Far too many are dashed off hastily and are just as hastily utilised by the producer. John William Kellette remarks: "Why don't some thought be given main titles? I always try to strike something that will command. Here are a few that I have prepared for future use: 'The Fostering Hand,' 'When Vice Shuddered,' 'The Blossoms of To-morrow,' 'Wantonness of Might,' 'The Sparkle of Ambition,' 'When Sorrow Fades,' 'Trail of the Lovelorn,' 'Consolation of Virtue,' etc." We give these examples to show you that originality in titles is not a lost art.

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

FEATURE FILMS

"THE MASKED WRESTLER"

Essanay Drama in Two Reels, Featuring Francis X. Bushman. Released Aug. 21.

Louis de Luxon ..... Francis X. Bushman
Margery ..... Beverly Bayne
Her Father ..... Bagley Holmes
Lefevre ..... Bryant Washburn

Few pictures have presented wrestling matches with the clearness found here. At a slight elevation the camera was placed close to the mat and each move of the contestants was so plainly photographed that the film registered all of the details in encounters, giving every appearance of the real thing. These exhibitions of wrestling are good enough in themselves to carry the picture, even with a story much less diverting than the one supplied for their introduction. Needless to say, Francis X. Bushman is the masked wrestler, the champion of champions, the lion of Parisian society. But in his other life, the life of a French gentleman, he is merely Louis de Luxon.

Margery, an American heiress, attends a championship match and is impressed with the prowess of the masked wrestler and the romantic mystery surrounding him. She wants to meet the modern Samson and enlists the aid of her friend Louis de Luxon. Louis suggests that Margery invite the champion to her reception, offering to deliver the invitation himself. She sends a ring to the great unknown. At the reception, attended by the wrestler, his head still covered by a black mask, Lefevre, an adventurer anxious to marry the heiress, deliberately insults the mysterious guest, and is disarmed in a duel.

Then a plot is conceived by which the champion will be unmasked during his struggle with "The Lion." Louis is warned by Margery, who occupies a box by the ringside. He defeats his opponent, and having decided to quit "the game," draws the mask off that Margery may see his face for the first time. The sentimental scenes with which the story concludes may be imagined.

This is a new sort of role for Mr. Bushman, and he handles it exceedingly well. Beverly Bayne, in the part of Margery, is not asked to do much except look pretty and sympathetic. Bryant Washburn makes the most of the unpleasant Lefevre. D.

"THE SPECK ON THE WALL"

Selig Drama in Two Reels. Scenario by James Oliver Curwood. Released Aug. 17.

Pauline St. John ..... Kathlyn Williams
Howland ..... Wheeler Oakman
John Gaunt ..... Charles Clary

Kathlyn Williams and Wheeler Oakman are called upon to play a choice pair of schemers in this detective melodrama, conceived and developed with some force by James Oliver Curwood. Having chosen an unpleasant theme, there is no attempt to gloss it over by attributing half-way respectable motives to the perpetrators of the crime. They are thoroughly bad, just as the detective, John Gaunt, is extraordinarily astute. It takes only a few moments for him to solve the crime and place the culprits in the hands of the police.

Pauline is married to a wealthy old codger, whereas her heart belongs to Howland —a dangerous state of affairs of which Gaunt is aware. For some hidden reason the lovers select the evening of St. John's wedding anniversary reception as a suitable time for his hasty demise. A cigar loaded with a "deadly explosive" is the chosen instrument. After Pauline has placed the treacherous cigar between her husband's lips she leaves him to enjoy a quiet smoke alone. The first intimation the guests have of anything unusual is when the chandelier drops from the ceiling, presumably dislodged by the fall of a body on the floor above. Gaunt starts an investigation immediately and is able to prove his theory of the loaded cigar. Pauline and her accomplice quail before a direct accusation.

Miss Williams puts sufficient intensity into her playing of Pauline. Mr. Oakman makes a consistent character of Howland, and Charles Clary suggests the keen penetration and calm exterior attributed to successful amateur detectives. D.

"FALSE GODS"

American Drama in Two Reels. Released Aug. 17.

Mary Kirk ..... Winnifred Greenwood
John Kirk ..... John Steppling
Tom Pitch ..... Ed. Ozzen
Dick Baird ..... George Field
Estelle Wilson ..... Josephine Ditt

Winnifred Greenwood is almost too pleasing in appearance, too cultivated and socially eligible to suggest the character of Mary Kirk as indicated in this story. The entire plot hinges on the limitations of the wife of a man made wealthy because of the gratitude of a youth he befriended. Kirk leaves his Western ranch and his Western manners behind him, and buys a place in fashionable New York society. But Mary, we are told, is snubbed right and left, whereas her husband, far cruder in personality and behavior, gets along famously. Presently he purchases a Senatorship and goes to Washington without Mary, for he believes her social ineptitude would be a handicap.

Being a figure worth consideration by the lobbyists, Kirk is flattered and cajoled by Estelle Wilson, who earns an easy living by controlling the votes of foolish Senators. He is so enamored by her social graces and political shrewdness that he asks his wife to consent to a divorce to clear the way for his union with Estelle. Mary, whose one true friend is Tom Pitch, the man who gave Kirk his sudden prominence, offers no objection, and continues a lonely life with her little daughter. When the crash comes, as it does, with a force sufficient to eliminate Kirk from the political life of Washington, Estelle deserts the man for whom she never really cared, and Mary returns, ready to place her share of the fortune at his disposal.

This story has been given a careful production and an efficient cast for its interpretation. Miss Greenwood acts with feeling, even if she does not suggest adequate cause for the snubs of society. D.

Mademoiselle Andree (Rex-Universal Aug. 27).—In equal measure, Director DeGrasse, James Dayton, the author, and a cast in which Rupert Julian, and Elsie Jane Wilson are the leads, should be credited with the undoubted success of this two-reel offering. A strong script, a director who has mastered its spirit, and the superb efforts of Miss Wilson are its features. The first reel is presented as the act of a play. Place, Paris; time, 1809. The mademoiselle is seen in intimate scenes with her lover. He, however, is also shown at a clandestine meeting with the young and beautiful sister of a certain renowned man. The sister acknowledges her act to her brother and the brother kills the betrayer at the club. He escapes unknown. The woman vows vengeance for her lover, while the sister commits suicide. Some of this naturally repellent material is very commendably handled by the script in hinting at what might be crude and playing to the full the more receivable material. The second reel takes place in London five years later. There the vengeful woman happens to meet the man she seeks. She makes him fall in love with her, and then asks him to purchase some strychnine tablets. These are registered in her name. That evening she puts, as she thinks, some into her wine, and then, knowing that he will be accused of poisoning her, tells him the truth. He then reveals to her that the man whom she is avenging was not true to her and that his sister committed suicide as a consequence of her former lover's death and infidelity. The maid enters to tell how she substituted harmless tablets for those in the strychnine bottle, and a real love that has been dawning within her is able to be satisfied. F.

Helping Mother (Rex-Universal, Sept. 10).—The Smalleys are responsible for this very likable three-reel drama. Phillips Smalley as director and Lois Weber in the part of the lead. Joe Young and Beatrice Van are two more who acquit themselves with distinction. The sub-titles are arranged in the form of the leaves of a book, the turning of each bringing the new sub-title. This is the first of the attractive features in this play that wins all through. Interior sets are exceptionally large and well handled. The characters are all rather old, and in that it makes a middle-aged characterization is another distinctiveness that is borne out by the action and handling of the very prettily chosen backgrounds. Well handled and well reproduced, with fine acting summarizes the picture. The husband and wife both seek work to help out her mother, who is feeble and sick. She secures the position as maid, and he as chauffeur. The daughter of the rich man falls in love with the chauffeur and elopes with him. A year later the machine is blown up while he is under it for repairs. She is taken to a hospital. The wife at home is working hard to support her children, her mother having died, and a good bit of film is used to show the antics of the children. When the news of the husband's death comes, they go to the deathbed of the woman, who begs forgiveness. The secretary of the rich man was left all the money when the girl ran away, and now that she dies he proposes and is accepted by the widow. F.

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SALT LAKE CITY, 68 S. Main St.
ATLANTA, 61 Walton St.
NEW YORK, 113 E. 23rd St.
CHICAGO, 3 S. Wabash Ave.
SAN FRANCISCO, 67 Turk St.
LOS ANGELES, 114 E. 7th St.
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WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

EDGAR JONES
LEADS—LUBIN PHOTOPLAYS

FEATURE FILMS ON THE MARKET

"THE DEVIL'S DANSANT"

Two-Reel Kalem Production Written by Hamilton Smith. Staged by Robert G. Vignola. Specialty Dances by Arthur Anderson and Elsie Cohan. Released Sept. 7.

Ferrar, district attorney ..... John B. Mackin
Valerie, his wife ..... Alice Hollister
Dominique, Dansant proprietor . Harry Millarde
Rogers, his secret partner ..... Robert Walker

Hamilton Smith, who wrote the scenario for this feature, has managed to drive his subject "home." Just what essentials have made this a likable play of our modern life—very modern it is, for it concerns the dancing craze, for one thing—it is hard to say, unless it be a combination of hard work on the part of the author and also a knowledge of what would "go" on the screen. Its probability runs high; its realism, due to its probability, is complete, and it touches comprehensively on a subject now in many phases to the films.

The dancing cues are introduced boldly on the sub-titles, and for the dancing specialties a couple of talented amateurs in Jacksonville were engaged. In these scenes and others a number of the society folk of that Florida town make their presence felt.

The "Devil's Dansant" is the nickname of the dancing restaurant, given it by the smart women of the town. It is owned by a Frenchman named Dominique, and the district attorney, who finds his wife there, warns her not to be seen in its questionable portals. His wife, however, continues to visit the place, and meets the fascinating but secret partner of Dominique. Her husband appearing suddenly one day, Rogers hurries her through the secret panel and she finds herself in the gambling room of which her husband seeks proof. She, fascinated, gambles, loses, even pledging her diamond brooch. To regain this she promises Dominique to bring some of her society friends. This she does.

Alice Hollister, by all means one of the most talented of the Kalem actresses, gives another of her emotional and convincing characterizations in the part that she takes. She manages to be caught in the raid which her husband leads, and is found by him. But he tells the officers that she, his wife, was sent there by him to get evidence. With this unexpected turn it ends. F.

"THE FUSE OF DEATH"

Two-Part Kalem Indian Drama, Featuring Mona Darkfeather. Produced by Frank Montgomery and Released Sept. 9.

Challen, trader ..... A. T. Dickenson
Lieutenant Cosgriss ..... Charles Bartlett
Jess, his daughter ..... Eva Smith
Awatobi, Indian chief ..... Big Moon
Tanca, his daughter ..... Mona Darkfeather

Having once established a definite motive for the plot to reach, the action branches off so as to sidetrack the forward movement, and by holding this bigger possibility in the background, it succeeds in giving the immediate minor action a major amount of interest. By such means the most of the play, after the slightly slow start, is given a decided air of interest as the events proceed in a way that speaks again for the complete mastery by Kalem of Indian subjects.

The trader is selling powder to the Indians, secretly, and the Government sends a soldier to try and locate the source whence the Indians are getting their supply. At the cabin of the trader he is fooled, and leaves unsuspecting. Later, on the road he meets the settler and the daughter, with whom he at once falls in love.

The trader in the meantime has received word from one of his pals that they have discovered gold on some land belonging to the Indians. The trader tries to buy the land from the Indian chief, and even tries to get the land as dowry in case he marries the chief's daughter. As a last resort he kidnaps the daughter and locks her in the cellar. He also binds, in the room next the cellar, an Indian lover of the girl's, who has come to search for her.

The settler is seized with heart trouble, and his daughter comes for help. The trader imprisons her for his own future pleasure. While he goes to get water she releases the two Indians. The Indian girl arranges a fuse of oil-soaked cord leading into the barrels of powder which the trader has been used to selling the Indians, and the trio standing at a distance see the concrete house lifted bodily into the air. F.

"THE WOMAN WITHOUT A HEART"

Three-Part Drama, Produced by the Eclectic Company.

Just why pictures taken abroad seem so real is seen in this drama of life, where the leads are not blushingly young and where the outcome is much truer to everyday happenings than they are to the poetically designed screen script. Truth seems to radiate from almost every scene, and the characters walk in an atmosphere at once real and tragic. What Becky Sharp was in literature this character of a woman without compassion, with nothing but her own aggrandisement at heart, could be to the screen.

The woman, shown in a London slum, determines to ask the man to whom she is engaged for money and speedily dresses herself to amaze the neighborhood. A short walk and a flirtation brings a rich banker to her feet, whom she tells that she is an orphan. Married and lavished with every comfort and happiness, she flirts with a certain lieutenant to her husband's mistrust. Her former lover happens upon her about this time and follows her. That night he

"THE TEARS OF OUR CHILDREN HAVE CRYSTALLISED INTO THE JEWELS YOUR DAUGHTER WEARS."

From "The Lost Paradise," Famous Players' Production, Featuring H. B. Warner.

confronts her in her room, and to the husband rushing in she says that the intruder is a thief, but one to whom she owes something for a past favor. For this the man brings the mother of the wife, and the banker, disillusioned, interrupts his wife at one of her expensive tableaus and informs her that he will secure a divorce.

Time has dealt shabbily with the woman, who pretends to throw herself in front of the carriage of the Countess. At the latter's house she meets the young nephew, recently returned from abroad, and fascinates him. His aunt gives her reluctant consent, and the schemer manages to abstract the engagement announcement addressed to her former husband. However, he comes accidentally, and the secret is out.

Her last attempt to marry the man from whom she borrowed the money to assume her original finery meets with a like repulse. She is seen dying, a short time thereafter, from grief and want.

As a character exposition, without the vestige of the sermon about it, this offering is exemplary. An absorbing novel figure holds the respectful attention from first to last. F.

"THE WHITE MOUSE"

Two-Part Feature Produced by the Selig Company under the Directorship of Colin Campbell. Scenario by James Oliver Curwood. Released Aug. 24.

Billy Silver ..... Wheeler Oakman
Jean ..... Bessie Eyton
Lawler ..... Joe King
Sergeant Brokaw ..... Tom Mix

"These snow-covered landscapes look good to me," is the remark that one woman made of this play when it was shown to the public one hot day last week, and besides its refreshing effect, it will also prove to be well up to the standard that this series of Winter pictures has established. Perhaps more of an adventure picture than a legitimate drama, for no moral seems to be attached or the usual questions that the plot itself raises answered, but surely highly interesting.

The man and wife live, with their child, in the snow-covered wilds, when their cabin burns, and they are obliged to dog-sled to the nearest habitation. Their quest for a home and work leads them to the engineer who also furnished the play with the necessary third party to the otherwise uncompleted triangle.

Traveling high up in the mountains, the unbroken snow makes realistic trouble for the dog sleds and the snow shoes, both of which means of locomotion the cast by this time has mastered to deception. Bessie Eyton and Wheeler Oakman conceal their good looks somewhat in the enveloping mantles of fur, but their finished artistry stands out through the folds of skin and even, in a few scenes, the gloom of some of the night pictures. A detail of the atmosphere lends the play its title. A trained white mouse climbs companionably over the man and later, as in the fable, gnaws the bonds from the wrists of its captive master.

The husband, returning from a long trip on which the engineer has sent him, is in time to save the woman from the forceful attentions of his boss. The latter is killed by his own pistol shot, but the husband, as with other screen characters, manages to be discovered with the still warm weapon in his hands. That, and the fact of the surveyors going to locate some points on the snow-covered country, while the blizzard is raging, are perhaps the points of the plot most to be questioned.

The wife helps him to escape from jail, and he lives alone in a distant part of the still snow-covered country with only the little white mouse as his companion. The Northwest sergeant surprises him and binds him, but the mouse gnaws him free and he escapes. Later the family is shown reunited. F.

"RAINY, THE LION KILLER"

Two-Part Offering Produced by the Vitagraph Company, Featuring Sidney Drew. Written by Leonard Grover and Picturized by C. H. Plimpton. Released Aug. 28.

Peter Rainy ..... Sidney Drew
Jack Brown ..... Harry Davenport
Lucille, his daughter ..... Jane Morrow
Colonel Tubbs ..... Charles Wellesley
Mrs. Brown, his wife ..... Ethel Lloyd
Miss ..... Charles Brown
Director, G. M. Film Co. ..... C. Van Dyke
Hired Man ..... Charles Edwards

Being mistaken for a great man, and trying to maintain the deception, falls in this feature to the lot of Sidney Drew, undoubtedly one of the most acceptable of the Vitagraph comedians. Those unacquainted with the work of Mr. Drew may rest assured of a thoughtful production—he directs his own plays—and of a higher form of humor. Dry, seemingly without mirthful effort, and minutely effective, his slightest gesture carries with it the attention of his audience.

A pleasing atmosphere of mistaken identity stamped the film, which, however, was rather colorless in plot and setting. Trained bears enlivened a part of the play; Sidney Drew lent it life whenever he was present; but the many minor characters lack the power of convincing. His millionaire uncle sends for his spendthrift nephew, whose motto concerns the sufficiency of "Wine, women and song." Arrived at the country hotel, he is mistaken for the great explorer of the same name, and a celebration is planned in his honor. As the ceremonies are in progress he is forced to lead an expedition against some bears that a moving picture concern is using and which have escaped. By luck, in spite of his cowardly actions, he manages to capture them, and is acclaimed again the hero. His love match with the daughter of the hotel proprietor is progressing nicely, and his uncle presently turns up and gives his consent to the union, and also explains away the mistake in identity which his reckless nephew was willing to assume for the fun he could get out of it. F.

"A RURAL ROMANCE"

Two-Part Kay-Bee Photodrama Produced by Scott Sidney from the Script by Thomas H. Ince and Richard V. Spencer. Released Aug. 28.

Vera Morris ..... Rhea Mitchell
Julia Davis ..... Margaret Thompson
John North ..... Webster Campbell
Carter ..... Claude Mortimer

A typical love story, as good as the many and as well produced. That it is not unusual, on the other hand, is redeemed by the fact that its topic is one of those which seemingly will never tire and, steering shy of the oversentimental material, will interest the average audience.

North, an attorney, reviews in several rural reminiscences the heyday of his love for the girl he left behind in the country and his failure to write much of late. Then in the next scenes we find him calling for a stage favorite, whom he eventually marries, on his promise to allow her to continue her professional career. He leaves town on a business trip and returning suddenly determines to surprise his wife.

He does, for she is with another man. An accident, however, in an auto plunge over the cliff, disables him, and he is taken to recuperate at his old home. Old associations fan old desires and he realises his mistake. He secures a divorce—grounds furnished by a detective agency and his own eyes at a masked ball—and returns to marry the girl in the country.

Rhea Mitchell as the alluring and cold-hearted and vacillating girl of the stage commands praise for her appearance and, secondly, for her acting. Webster Campbell likewise gives an excellent interpretation. F.

"SEVEN SEALED ORDERS"

Two-Part Essanay Mystery-Drama, Released Aug. 28.

Joseph Keene ..... Richard C. Travers
His Partner ..... Thomas Commerford
Harkins, bank president ..... John H. Cossar
Regan ..... Harper Holmes
Mose, his pal ..... M. C. Van Buren

This is another of the Munsey adaptations, written by Edgar Franklin, and in the occurrence of some of its action savors strongly of fatalism. Its mystery from the very first is complete, and would seem to be of a commercial American trend, but turns out in the last sub-titular explanation to be one of Oriental origin. This complete mystery without any clue whatsoever would seem to detract from the interest that would be aroused were the audience given some material to work on instead of waiting patiently to the very end before a solution is possible.

The script is of the adventurous kind and does not permit of any unusual acting. A messenger delivers $20,000 and seven sealed envelopes to the young attorney, who accepts the commission and follows the directions printed in the envelopes. The first takes him to the station, the second directs him to Sackville, the third orders him to the Central Hotel, the next few have him buying the hotel to get the room he wants, and the next to the last has him purchasing the property all around the hotel. However, some schemers who have gotten wind of the goings on buy the house on one side before he can get it, and start to burrow their way under a room where he has been instructed by one of the envelopes to place guards. As the schemers are breaking through a Hindu person appears, and after the men are captured take a big diamond from its place of concealment in the wall. He explains that the brother of one of the schemers stole the diamond from India, and that the brother died and confessed the hiding place, but that they—the Hindus—were afraid to come openly to the place of concealment for fear of losing the sacred gem. F.

"FACE VALUE"

Two-Part Photo-Drama, Produced by George Lessey for the Edison Company from the Script by W. B. M. Ferguson. Released Sept. 11.

Peter Wilding ..... Ben Wilson
Peter H. Wilding ..... Edward Boyd
The Sheriff ..... Howard Morton
The Lawyers ..... Charles Stanton
John Stanton
Christopher Blair ..... Carlton King
Polly Winthrop ..... Sally Crute
The Detective ..... Joseph W. Girard
Klawber ..... William Elliott

Strikingly new is the first impression of this feature, with its characters entirely different from those usually encountered. Not only that, but situations are conceived with a different eye, and new interest is breathed into every part of the play. But here the praise must stop.

Needless confusion of characters does much to arrest the good impression that was made. Somewhat of mystery is cleared up toward the last, although it will take a little thought on the part of those not used to easy penetration into their plots.

Peter H. Wilding, pursued by the sheriff, confesses to his newfound friend that he has heart trouble and, moreover, cannot go East to claim an inheritance. He tells him his right name, shows him the letter, and dies.

The other man, Peter Wilding—without the "H."—goes East and claims the fortune for himself. He marries a girl without her knowing his past or she knowing his. The mention of his name sends her into hysterics, that he should not know who she is. Also various other characters turn up who seem to think that he should know them.

In the end of the second reel the truth gradually comes to light that the girl he married is the twin sister of one who associated with a band of crooks, and that the latter are trying to blackmail her in mistake for her sister who dies. Also that the Wilding who died was a member of that same gang and that he was the cousin of "H." Wilding, and really the rightful heir to the fortune. F.

Jess of the Mountain Country (World Film Corporation).—We are normally suspicious of precocious youngsters and of plays and pictures that make their sole claim for notice on the strength of being acted solely by children. But skepticism is quickly disarmed by "Jess of the Mountain Country." The children are not so much precocious as they are clever, and you lose yourself in admiration of their work. While the story is purely elemental, and four reels might be considered a trifle long for a novelty, the picture may be fairly stated as worth while, and certain to have a wide appeal to photoplay audiences. Jess is a role reminding one of Mary Pickford's Tess and little Edmance Wilson has a bewitching personality that drives the remainder home. Jess rescues Jack Gibbons after his horse has run away and they proceed to fall in love. But she is a ragged mountain urchin and a year must be spent in her education before admitting her to the elite Gibbons family. When the education is nearing completion Jack commences turning to an older love and Jess, convinced that he no longer cares for her, goes to her old mountain home. An automobile chase follows with the expected reconciliation. Many interesting incidents, including a miniature Vanderbilt Cup Races and a tango specialty by youngsters are shown in the course of the picture. Settings and direction are entirely creditable. Photography varies. Marion Mammen as the automobile enthusiast shares the honors of the cast with the diminutive Jess. Irma Sorter, Antrim Short, Gertrude Short, Utanah La Rose, Alfred Boyd, and Eileen Gooden are others of the youngsters seen to pleasing advantage. W.

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NEW PHOTOPLAY THEATERS

The latest addition to New York's photoplay houses de luxe is the Adelphi, at Broadway and Eighty-ninth Street. The theater, which is operated by the Trio Amusement Company, opened to the public last Wednesday evening. On Tuesday evening a special invitation performance was given, at which representatives of the trade press and prominent film men were present. John H. Springer, formerly of the Grand Opera House; Leon Hamberger, of Baltimore, and A. J. Wolfe, are the men interested in the Trio Company.

The Adelphi, which seats 1,400, has been built solely for picture purposes, and no expense has been spared in securing beauty and luxuriousness. The lobby and foyer are of solid marble, and a mezzanine balcony with loges utilizes the space of the usual unsightly gallery. The incidental music is provided by an orchestra of six. In the Summer the roof may be used for pictures and dancing.

Four big features will be shown a week at the Adelphi in addition to two single-reel pictures, the latter to be changed daily. The Adelphi is the first of a string of new picture theaters that the Trio Amusement Company proposes to operate in Manhattan.

Rochester, N. Y., is to have a new motion-picture theater at Conkey Avenue and Avenue B. The structure will cost about $18,000. Owners are B. Freedman, I. Freedman, and J. Fisher.

The $100,000 Lindell Theater, Grand Avenue near Hebert Street, St. Louis, has thrown its doors open to the public. The building covers an area of 100 by 150 feet, and it will be devoted entirely to theater purposes. The house seats 2,000 persons. The Great Northern Amusement Company is the owner. Officers of the Amusement Company are: J. M. Ebeling, president; F. W. Linn, vice-president; Herman Hannibal, secretary, and Dr. D. A. Thompson, treasurer. The officers with Gustav Hartkopf and Walter A. Ehrler constitute the Board of Directors. The theater will be under the management of Arthur W. Smith.

Messrs. Lege and Murphy have taken over the Majestic Theater, Fort Dodge, Ia., and are reporting good business.

The Hill Top Amusement Company has secured a permit for the erection of a motion picture theater at Frankfort Avenue and Pope Street, Louisville, Ky. The theater will cost about $12,000. Plans are also made for the remodeling of the Empire Theater in the same city.

A new photoplay house is to be built at 719 Market Street, Chattanooga, Tenn., by the New Lyric Company. Over $50,000 is being expended on the theater.

John H. Kunsky, associated with companies which operate a number of photoplay theaters in Detroit, has taken a year's lease on the Washington Theater. After a year of vicissitudes in grand opera, stock and other forms of amusement, that house will now become a photoplay theater de luxe. Paramount pictures will be shown. Howard O. Pierce will manage the house.

Tom Moore's new Strand Theater is now the pride of Washington. The old Academy of Music has been almost entirely rebuilt, and is now in equipment and programmes as near as possibly a duplicate of the New York Strand. A two weeks' engagement of "Cabiria" opened the house.

"FLYING A" ACTIVITY

Winnifred Greenwood an Authoress—Henry Otto Now at Santa Barbara

Winnifred Greenwood, the Flying A star, has turned photo-playwright in "Daphnia," a coming two-reel picture produced by the American Film Manufacturing Company. The picture is being produced at Santa Barbara by Henry Otto, who recently left the ranks of the Balboa Company.

At the conclusion of the screen production of "Damaged Goods," Richard Bennett presented a wrist watch to Director Thomas Ricketts as a token of his esteem. The watch is a costly gold one, and on the back is engraved the inscription, "T. A. A Good Old Soul. R. B."

Among forthcoming releases by the American Film Manufacturing Company are "His Faith in Humanity," a single-reel drama featuring Louis Lester; "The Cocoon and the Butterfly," a two-part feature produced by Sidney Ayres and featuring Vivian Rich and Louise Lester, and "The Mirror," a single-reel in which Ed Coxen and Winnifred Greenwood are seen.

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By PAUL ARMSTRONG

OCTOBER 26—FAVORITE PLAYERS FILM COMPANY
CARLYLE BLACKWELL, in "KEY TO YESTERDAY"
By CHAS. NEVILLE BUCK

NOVEMBER 2—EXCELSIOR FEATURE FILM COMPANY
OCTAVIA HANDWORTH, in "PATH FORBIDDEN"
By JOHN B. HYMER

NOVEMBER 9—ALL STAR FEATURE CORPORATION
DIGBY BELL, in "THE EDUCATION OF MR. PIPP"
By AUGUSTUS THOMAS

NOVEMBER 16—CALIFORNIA MOTION PICTURE CORPORATION
BEATRIZ MICHELENA and House Peters, in "MRS. WIGGS OF THE CABBAGE PATCH"
By ALICE HEGAN RICE and ANNE CRAWFORD FLEXNER

NOVEMBER 23—POPULAR PLAYS AND PLAYERS, INC.
JACOB P. ADLER, in "MICHAEL STROGOFF"
By JULES VERNE

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REVIEWS OF LICENSED FILMS

The Fable of the Difference Between Learning and Learning How (Essanay, Aug. 29).—George Ade grows much more serious in this one-reel fable than he was in the others that brought their laughs in the past few months, for though the script is undeniably by a humorous conception it preaches seriously for the most of its length. Mental possessions versus material ones is the subject of his play, and this time wealth has decidedly the best of it. The laughter for the most part is at the expense of the apologetic professor, who has grown old and learned in the university from which he was graduated, while his school chum, expelled from the university, returns arm in arm with the president, who confers upon him three degrees in recognition of the princely donation given by the man who learned how. While a number of lively touches color the picture with a roseate expression, for the most part the figure of the professor fighting for his ideal, with barely enough to eat, lends the whole a decidedly somber tone. F.

Josie's Declaration of Independence (Vitagraph, Aug. 29).—For those who know the "Nothing to do till to-morrow" cartoons that are published in a New York newspaper, this offering, one thousand feet in length, will be a striking reminder. The finale that fat Josie Sadler answers in her search for work advertising "Small, and "Light Work" is assured. Then the film proceeds to get laughs out of the ridicule of these two facts. Lee Beaumont is the director and he has done well. Kenneth S. Webb is the author. On the Fourth of July Josie goes to a picnic, inspired by the utterances of the local orators telling her that she is free, and on arriving home is told to leave. Then in revenge she breaks up the family at dinner with a garden hose. F.

The Decision of Jim O'Farrel (Pilo, Aug. 26).—While we very often talk of the "average," that quantity seems rather difficult to locate in the concrete. That is why this one-reel drama should attract attention as being just about the average in every attribute. The settings are typically American rural, and therefore not above the average, and the acting by a cast which includes William Stowell and Adele Lane, is also up to the mark. The plot is typical of screen offerings growing perceptibly stronger to an acceptable climax. Photography, as in most of the Selig products, is of the best. The man is captivated by the widow who determines to win the man. The other does by hiring her carriages at his stable. From what W. H. Wing—the author—calls walking newspapers, meaning by that the village gossips, the wife at home finds out, and her baby seeming to fail to hold the man at home, she calls at the house of the woman and begs her to leave her husband alone. The woman refusing, she shoots herself, while her husband, who has been watching the scene from without, rushes in too late. A later drive with his wife shows the other woman slighted. F.

Ham, the Lineman (Kalem, Sept. 11).—Lots of people will laugh at this one-reel comedy produced under the direction of Marshal Neilan. There is plenty of the slap-stick to its thousand feet, as the lineman happens to overhear the plot of a gang to rob a certain house. By his aid the gang is caught. The leader and his followers swear retaliation on their release. On their speedy escape they proceed to wreak vengeance on the lineman and the detective who was also instrumental in their capture, and before the difficulty is straightened out the police—the burlesque kind—have to be called to complicate matters mirthfully, ere they are finally able to capture the gang. The play follows closely the conventional in this brand of slap-stick comedy. F.

The Path to Ruin (Kalem, Sept. 12).—The path to ruin seems from this one-reel offering to be a woman's love. Otherwise than a rather touching subject the plot fits nicely into one-reel length, and in the choosing and acting of its cast, as the time elapses, proves itself of the best. Loved by Gaza, a rich broker, and also by a rising physician, the girl chooses the rich man, but finds, with the loss of his money, that but little is left to admire in him. He drifts from poor to worse and finally in a boiler explosion, where he is working, is carried to the hospital. His wife, when informed, rushes to his cot and finds that the successful surgeon who is to operate on her husband is the man she refused. Praying that he may succeed, the surgeon performs a successful operation and he leaves without her thanks, lest his still gnawing love be unable to resist the thanks he knows she will try to convey. F.

A Mother's Atonement (Kalem, Sept. 5).—As the caption would indicate, the gist of the offering is of the heart-interest kind, but it has stronger attributes than that. The daughter marries against the will of the mother, who would have her wed to wealth. The daughter is disowned and even when, in later years, she calls with her fatherless child, she is still refused by her mother. The child grows up, an orphan, and as a hairdresser is sent to the house of her grandmother, unaware of the relationship. Here her uncle tries to flirt with her, and in refusing his advances she is accidentally shot by a pistol she seizes in her defense. Undressed and in bed the grandmother recognizes the resemblance—the two parts were played by Irene Boyle—and makes restitution for the past. In the way it is presented the picture bears decided marks of scenic worth and histrionic ability. F.

The Widow and the Twins (Lubin, Aug. 25).—The fun in this short reel offering is paramount, and many are the laughs that it brings out in the pleased audience. The plot is a sufficiently complicated one for picture purposes, and serves, moreover, to allow the parts of the twins to be taken by one man. The widow is wooed by one of the twins who, when he finds out that she will lose her inheritance on her marriage to another, eludes his many creditors and leaves for a foreign country, writing his twin brother in the West of this step. The brother arrives and assumes all the debts, as well as the widow, whose picture he finds with the other relics of his departed twin. Opens the reel with The Lucky Rube. F.

Two Men Who Waited (Essanay, Aug. 25).—Essanay continues to hit the bull's-eye of one-reel marksmanship with this Mawsey adaptation written originally by Roland Ashford Phillips. Whatever merit the original script had, the change to the screen has been accompanied by decided originality as with the figure of Father Time, who shakes his head sadly when events do not move to suit him. Is it that he regrets the time the girl devotes to her ambition of succeeding on the stage which might be better devoted to matrimonial purposes? Whatever it is he must forgive the girl, for she is seen lured from her country life while reading the seductive pages of THE MIRROR, and no more attractive view of stage life could be given than this. In the city her innocence allows the stage director of the show to rent a suite for her, which she mistakes cost a few dollars a week, and to buy her expensive gowns, whose worth also she does not appreciate. The vision of the man she left in the country is ever with her, however, and comes to her rescue at the right time. She returns to the country lover, Beverly Bayne is most innocently appealing in this picture. The story is pathetically joyous in its ending, and "gets across" well. F.

The Gypsy Talisman (Biograph, Aug. 22).—The two principal characters in this society-drama, as the Biograph Company chooses to call it, suggest French fiction. Colette, in particular, with her broken spirit and vague longings, might have been drawn from between the covers of a French novel. Her aunt, living in luxurious loneliness, has decreed that Colette shall be a spinster like herself, and all pleasures are strictly prohibited. By this roundabout method, the aunt believes she is evening up old scores with the girl's mother, who stole the heart of the man she loved. But the gypsies and fate come to the assistance of Colette, and while the aunt is congratulating herself on the success of her scheme, the girl is eloping with a handsome young man. The film is somewhat out of the ordinary, and it offers a number of pretty scenes, including a lawn party at which professional dancers appear. D.

Sometimes It Works (Lubin, Aug. 22).—For the conclusion of the reel containing his burlesque, "Making Auntie Welcome," E. W. Sargent wrote a brief story to include the Lubin Company's midget player. The midget is made the brother of a young woman, who resents the behavior of her sweetheart. Despite physical limitations he is anxious to thrash the offender. Sam is warned of the approaching chastisement, but laughs at his insignificant opponent. As it happens, the girl has another brother just home from the West—a man well able to fight the family battles. Sam pays dearly for his little game, only devised to make his sweetheart jealous. A fair offering, played with spirit. D.

Making Auntie Welcome (Lubin, Aug. 22).—Burlesque sure, but not simple, is developed for the first half of this reel from a scenario by E. W. Sargent. Feigned insanity, that the visit of an unwelcome aunt may be ended almost before it starts, is the motive power for all the rompus, which affects many people in as many different ways. The picture is similar to numerous others modeled along the same lines. Vincent De Pascola and Virginia Ozone are prominent in the cast. On the reel with "Sometimes It Works." D.

Broncho Billy's Wild Ride (Essanay, Aug. 22).—To compensate for a meager story there is at least one situation in this film that pleases an audience immensely. For the time being, Broncho is a desperate outlaw and as such is taken handcuffed to court to stand trial for his misdeeds. Very innocently he edges closer and closer to the open window, until, from the vantage point of the witness chair, he is able to place both feet on the sill. One leap and the court officers find themselves minus a prisoner. Broncho has disappeared through the window and galloped away. While making the break for freedom he meets the judge's daughter, who has lost control of her mount. The outlaw aids the young woman and in so doing permits a posse to overtake him. Liberty, however, is the ultimate reward of his heroism. Too much space is given to chase scenes. G. M. Anderson is assisted by Carl Stockdale, Marguerite Clayton, and True Boardman. D.

Hearst-Selig No. 33 (Aug. 27).—Georgia passing laws prohibiting child labor; trotting races at Goshen, N. Y.; some of the "best reel" pictures of the Mexican federals fighting a band of guerrillas (the photographer was right up on the firing line); the National golf tourney near Chicago; the Illinois auto race, and scenes mobilization scenes from London and France and enlistments in England. Also some pictures of the German dirigibles. As usual, the scenes are well taken and the varied list keeps the interest high. F.

The Mysterious Lodger (Vitagraph, Aug. 27).—Good stuff, every foot of it, is the verdict for this Costello-Vitagraph, one reel in length. Superior acting opens the play with Costello and Estelle Mardo as the leads, a double tragedy opening forcefully the way to an absorbing interest as the reel proceeds. Perhaps it ends much less vigorously than it started, but this is its only weakness. The actor arrives home to find that his wife drank the money away and that the baby died for want of nourishment. She, in her stupor, falls on a long knife that she holds in her hand and he, afraid of being accused of the double death, disguises himself and leaves. In his new boarding house he confesses to the daughter of the landlady, who helps him escape. A year later he writes for her and her mother to join him. Thomas Gafford shares the staging honors with Mr. Costello. F.

ECLECTIC FILMS

Whitlee's Double (Eclectic). — As a technical example of good double exposure this split-reel comedy, Pathe made, must take its rank with the best. As a purveyor of that much-desired laugh, it is not so successful, although not without its elements of mirth. Whitlee is engaged to a certain young lady, and one day meets his double, a porter, on the street. He arranges with him to deliver a parcel of shoes at the house of his intended, and the resulting confusion of the bride-to-be and her parents is the source of much gratification to that arch-joker Whitlee, who finally explains the situation. Those pictures where the two men are both on the screen at once, are quite beyond detection. The offering starts the reel with Kashmir. F.

Kashmir (Eclectic).—Colored views of the workers in this northern province of India. The men are seen sewing silks, working on the inlaid silver, and carving wood. The girls are shown in their singsong dancing motion. It sends the reel with Whitlee's Double. F.

Uncle's Finish (Eclectic).—As an example of the magic that the screen can effect this picture must recommend itself. Besides showing a daring amount of originality in the action. The offering is of Hartman make, and acceptably staged, and will draw to the fore laughs above the average. The nephew of the rich, but tiresome uncle goes to sleep and dreams that he sends his uncle to a sanitarium, where he is given all the different kinds of waters. The athletic water makes him strong, the love water makes him amorous, and the youthful potion, by reason of an overdose, changes him to an ape. Then the nephew wakes up and finds his uncle still reading to him. F.

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REVIEWS OF LICENSED FILMS

Tim, the Terror (Biograph, Aug. 17).—Burlesque is made of the actions of a desperado and the village magistrate, who threatens to forcefully the marriage of the home of a poor widow unless she marries him. Tim, the Terror, submits to arrest that the widow may receive the $1,000 reward offered for his capture. With the money in her possession she is able to defy the magistrate, who, at the point of a pistol, is forced to make her the wife of Tim, the Terror. Some of the scenes are good for laughs. Altogether a better production than its companion piece, "A Game of Prominence." D.

Private Dennis Hogan (Vitagraph, Aug. 17).—Born of the military age, which comes a short while after the soldiers have been abandoned, will make the most appreciative audience for the stories of the regular Army life it contains. Julius Stratton has written a corking story, and Colonel Jasper Ewing Brady, "Private Dennis Hogan" has all the elements of a good boy's story. Hogan, a telegraph operator out of work, enlists in the army, and after a time is appointed operator at the Fort Miles post. When Indians take to the warpath he asks for active service and is allowed to go to the front. The unexpected strength of the Indians necessitates a call for reinforcements and Hogan volunteers to ride to the nearest telegraph station. After dodging bullets from the guns of an entire band of Indians, he cuts a telegraph wire, sends a message to the fort and then is mortally wounded. The skirmishes between soldiers and Indians are carefully arranged by Director Harry Lambart. Darwin Karr as Dennis Hogan looks and acts the part of a thorough soldier. D.

The Gambler's Reformation (Kalem, Sept. 3).—Mona Darkfeather, playing Fawn, a half-breed, has a white lover in this picture. He is Weedon, a gambler, and although Fawn is promised to an Indian brave, her heart remains true to Weedon. When the girl's father is killed in an accident and Brown Bear tries to carry her back to the Indian tribe, the gambler rides to the rescue, kills the warrior and takes Fawn out of harm's way. Incidentally he decides to forego gambling in the future. Director Frank H. Montgomery has made a first rate Western film out of this story. Charles Bartlett plays the gambler and Art Ortega the Indian. D.

The Winking Hole (Kalem, Sept. 4).—Broad burlesque, played in the spirit usual in such subjects, by Jack E. Brennan, Fay Hunt, Laura Huntz, and William Kyle. Albert W. Hale produced the film from a scenario by Paul Arlington. Daub is an artist whose masterpiece is a painting of a Zulu warrior. The painting stands in the center of his studio. Returning home one night with his imagination much excited by liquor, he falls asleep and dreams of harrowing experiences with a Zulu tribe in Africa. The larger part of the picture is devoted to this nightmare. Daub's violent actions just prior to his awakening are due to persistent pounding on the door. In the dream he is being beset by savages, but in reality his landlady and several policemen are the trouble makers. D.

The Reveler (Selig, Aug. 21).—The point of this story, that two men of similar appearance are confused, is not made sufficiently clear. More sub-titles would be beneficial. Most of the picture is devoted to the wild spree of a cowboy, who terrorizes everyone with whom he comes in contact. All of the men on the Flying "U" ranch are needed to assist in capturing Weary. But the next morning they discover that the trouble-maker is not Weary after all. The audience is almost as completely surprised as the cowboys. Double exposures are used and the principal player appears in two parts—those of Weary and the intemperate roisterer. Most of the locations are on a ranch, or in ranch buildings. Photography is clear. D.

The Honeymoonaers (Vitagraph, Aug. 21).—J. Stuart Blackton wrote this little comedy to be played in pantomime at the Vitagraph Theater. There are just three characters—the honeymoonaers, James Morrison and Mary Charleson and the bridegroom's uncle, John Bunny. The slight plot concerns the winning over of the uncle, who had selected another young woman to be the wife of his nephew. All of the action is staged in the drawing-room of the honeymoonaers shortly after their marriage. Humor marks the performance of a bright sketch. D.

The Love of Oro San (Lubin, Aug. 21).—Evidently a story of "Madame Butterfly" inspiration, prepared by W. H. Pitchey, that the Lubin Players might make use of a United States battleship. The battleship and its crew are genuine enough, but there is little to suggest the atmosphere of Japan, and it is in a Japanese port that the man-of-war is supposed to lie at anchor. Oro San falls in love with Lieutenant Leeds, of the United States Navy, and on that account disregards her father's wish that she wed Captain Iwata, of the Japanese Army. Iwata is tremendously determined. He refrains from shooting Leeds only on condition that Oro San tell the American that she has no use for him. The battleship sails away, leaving a very miserable girl to make the best of her Japanese lover. Velma Whitman is made up to look quite like a young lady from Japan; using a little imagination it is possible to believe that Mary Gallagher is an officer in the Mikado's army whereas Tom Forman has the air of a navy officer. D.

Hearst-Selig News Pictorial, No. 61 (Aug. 24).—The *Celtic* arriving with refugee Americans from Europe; the recent Australia-American tennis cup competition; the *Shamrock IV.* entering New York harbor after her trans-Atlantic tow; a "melting pot" parade in a Boston suffrage cause; the Panama exhibition continuing on its undaunted course toward its opening as announced; and pictures from England and Belgium showing views of the troops of those two countries mobilizing. Both interesting as news and clearly presented. F.

The Man from the Past (Biograph, Aug. 24).—Another of those plays which the complicated relations of our modern social system render possible, and which the author and the players have rendered highly probable and at all times interesting. The present and the past are well intermingled, as the man whom she had left, when she married, pushes his presence into her house one night and insists upon her company. By skilful flashbacks he depicts their gay past, while a burglar listens in the doorway. Finally she telephones for her husband, when his demands become too insistent, and the latter hurries home. Then ensues the intensifying false-back as the burglar and the couple struggle in forceful situations while a fire burns, unnoticed, in the hallway. As the husband rings at the front door bell, the burglar pushes the man into a closet. Then the fire is discovered, and the "gentleman" comes breaker rescues the lady, who has fainted, while the villain is consumed in the flames. The burglar philosophically leaves the couple to their closing embrace. At all times intense of vivid photography, and masterly handling this film adds more many one-reel success to the many of that length to the credit of the progressive. F.

Hearts of the Forest (Edison, Sept. 5).—There is nothing new about this one-reel offering which Preston Kendall presents from the script by Francis M. Wright, but what material there is is strong and appealing no matter how many times repeated. Nor is there a lengthy plot, but what there is is handled in detailed manner and especial stress is laid on the wooded outdoors in which the scenes are laid. In the cast are Marjorie Fillmore, Helen Coughlin (juvenile), Augustus Phillips, Allen Grey, and Yale Benner. The mother, discouraged by the constant drudgery, elopes with a man who promises her ease and luxury. After her divorce the man refuses to marry her. In the meantime her husband has wandered into the timber country, where through an accident in his little daughter, he meets the widow next door. Marriage soon follows, and his former wife arrives to peer through the window at their happiness, discarded by the man with whom she eloped, and is last seen sinking slowly away. F.

An Absent-Minded Cupid (Edison, Sept. 7).—While the general trend of this one-reel comedy-drama is easily seen, the actors, in the interim, make the most of their opportunities and entertain with their very best work. These are William Wadsworth as the absent-minded millionaire, Julius Reed as his butler, Gladys Hulette as the girl in the book store, and Edward Boulden, Harry Beaumont, and Harry Gripp as her suitors. The millionaire in the restaurant absently takes the overcoat belonging to the young man, who then cannot pay his bill, for all his money was in the overcoat pocket. To make up the next morning at the book store he has the proprietor pretend to discharge the clerk to whom dotteson the girl comes, although she protested at the restaurant to be angry at him. The millionaire also gives them their engagement ring. Ashley Miller wrote the scenario and staged it well. F.

Ward's Claim (Vitagraph, Aug. 24).—W. A. Tremayne is the author of this one-reel script which Ulysses Davis has placed on the screen. In the cast are William Duncan, the young prospector; Shirley Ward, the young girl; Old Man Ward, played by Thomas Ray, Jean Hoit, and an Indian portrayed respectively by George Holt and George Kunkel. As a scenario that leads up to a final and nerve-thrilling spectacle of daring the rescue of the girl from the horse, while her abductor and his mount go plunging over the precipice, is worthy of note, but the rest of the play is merely constructive as leading up to this situation. The girl, through the death of her guardian, is left the rich claim and arrives to find a young prospector defending it against the encroachments of a Mexican. The girl also resists the latter's attentions until he abducts her. Through a friendly Indian the young man is informed, and a pursuit ensues, this taking place in most artistic fashion. He saves her from the fatal plunge which the Mexican attempts in order to escape his pursuer. F.

The Blind Fiddler (Edison, Sept. 8).—Richard E. Ridgely has pictured as pretty a film as imaginable from the script by Dr. George MacMullan. It is an Irish fairy tale with the fairies impersonated in the lead by Viola Dana, the dainty little actress, who plays her part with such delightful freedom and grace. As the old blind fiddler there is Blanchard Cooper, who imagines his wife the beautiful lass of years gone by. He entertains the children of the village with his music, and wanders into the forest, where he also entertains the fairies who dance around to his playing. As a wish that the fairy grants him, he asks for sight, then the children no longer seem to like his music, his wife he discovers old and ugly, and he also sees much evil in the world about him. So he asks the fairy as a favor to give him darkness once more, which she does. And thereafter all is well. With settings that breathe the atmosphere desired, and able work by the cast, the picture more than satisfies. F.

The Sealed Oasis (Selig, Aug. 25).—Edward J. Le Saint is the producer of this one-reel tragic drama written by Frank Beckway. Decidedly it is of the worth while kind. The happier side in the beginning is not to emphasize the full meaning of the despair and tragedy that follows at the end. The sealed oasis is the steel viaduct that carries the water through the desert to the big city. The father of the girl and her lover set out on their prospecting trip, and he tells the girl to prepare for her wedding in three weeks, when they will return. In the desert the burro turns balky, and they are obliged to walk. A sandstorm separates the two men, and the father after many vicissitudes, returns to his daughter, whom he is afraid to tell the truth. The younger man, meanwhile, wanders until, thirst crazed, he sees the steel conveyor, and vainly hammers at its iron strength within whose lengths he hears the cooling waters. Two prospectors find him some time later, dead, the girl arrayed in her wedding dress on the day her lover died. As a pathetic contrast of expectancy and hopelessness this picture is supreme in its length. Just why, after the man had stabbed across the viaduct, he was unable to follow its descending length to a habitation is one of the unexplained points. The trio in the cast add one more capable demonstration to this type of offering. F.

The Lucky Rube (Lubin, Aug. 25).—A very clever plot well adapted to split-reel purposes is this partly humorous scenario whose ingenuity and country characters in their clever-ness exceed the mirth that the play itself arouses. An obvious plot, after a time, it nevertheless suffices in holding the undivided attention of its audience. The farmer and wife at work in the field are told by a passerby in an auto, that he has dropped a valuable ring, and offers them a reward for its finding. Then the passerby changes his clothes in the hotel room, and disguised as a tramp pretends to find a ring, for which the country couple gladly pay him $50. Of course, the ring turns out to be glass, but a visit to the city discovers the thief and nets them the reward offered by the police for his capture. Split with The Widow and the Twins. F.

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